

MUSICAL AMERICA

Vol. XIII. No. 3

NEW YORK

EDITED BY

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NOVEMBER 26, 1910

\$2.00 per Year
Ten Cents per Copy

BONCI, IN RECITAL, WINS BIG OVATION

Tremendous Enthusiasm as Tenor Scores One of the Most Brilliant Triumphs Ever Achieved in Carnegie Hall—His Songs in English Especially Appreciated—Encores After Every Group of Songs

It has become almost a truism that a highly successful operatic artist stands little chance of success on the concert platform. There have been a few shining exceptions, to be sure, but these were never of Italian origin, for, indeed, it has been the custom to look upon an Italian on the concert platform something as a fish out of water. There were doubtless many persons who entertained this belief in regard to Alessandro Bonci in the immense audience which gathered for his first New York recital in Carnegie Hall last Tuesday afternoon. Much had been said regarding this sterling operatic tenor's preparations for the concert career during past months, and from those localities in which he had used his new found wings for the first time had come reports of astounding successes. By the time he had sung his first group of songs last Tuesday, however, the most sceptical of his New York hearers had been converted beyond the shadow of a doubt. By the close of the afternoon Mr. Bonci had scored one of the most brilliant triumphs ever achieved in Carnegie Hall, and had shown that, like his ardent admirer Lilli Lehmann, his art was of that all-embracing kind which is not cribbed, cabined and confined to the precincts of the opera house.

Mr. Bonci comports himself upon the concert platform as though he had been identified with it from his earliest years. He is an Italian, but he indulges in no emotional grotesqueries. He is an operatic singer, but he gives way to no sudden gestures, bodily contortions, facial grimaces, and all the rest of the category of twistings, turnings and ludicrous motions that the transplanted operatic hero is wont to affect in his more dignified surroundings. His bearing is graceful, free, becoming—in brief, it is that of the ideal recitalist.

Nor does he confine in his offerings himself to opera arias. On his program on this occasion there were but two of them, the first of which (Mozart's "Il mio tesoro") being quite as effective when detached from its stage surroundings. Indeed, no less a personage than Robert Franz once asserted that the full significance of Mozart's operatic music became plain to him only in the concert hall. For the rest his program was one of songs. In detail it was as follows:

"O del mio dolce ardor," Gluck; "Caro mio ben," Giordani; "Se tu m'ami," Pergolesi; "Chi vuol la Zingarella," Paisiello; aria, "Il mio tesoro" (Don Giovanni), Mozart; "Adelaide," Beethoven; "On Wings of Song," Mendelssohn; "Who Is Sylvia?" "Hark, Hark, the Lark," Schubert; "Au Printemps," Gounod; "Vielle Chanson," Bizet; "Nuit d'Espagne," Massenet; "Romance," Debussy; "Embarquez-vous," Godard; aria, "Che gelida manina" (by request, Bohème), Puccini; "What Is Love?" Ganz; "Long Ago," "A Maid Sings Light," MacDowell; "Serena," Sinigaglia; "Notturno," "Veni amore mio," Leoncavallo.

Mr. Bonci's devotion to the English language has already been sufficiently commented upon in MUSICAL AMERICA to avoid the necessity of repetition. He has studied it with might and main and while he will undoubtedly improve still further he gave a display of clear-cut English diction at this recital that many American singers who have never been out of their native country could not equal. When he had sung the first verse of Mendelssohn's "On the Wings of Song" members of the audience looked at each other in astonishment and audible whispers filled the hall on all sides. Of course one hears the Tuscan accent all the while, and occasionally a few words escape the listener. But on the whole, it was one of the most remarkable



TITO RICORDI

Head of the Famous Milan Firm of Music Publishers, Who Is in New York to Supervise the Staging of Puccini's "Girl of the Golden West" (See page 4)

disclosures as to the eminent singableness of the vernacular that has been presented in a long time.

It would be a delight to comment in detail upon the beauty and perfection of the singer's art, but four years of familiarity have made such a course unnecessary. The concert platform is the severest test of vocal abilities, as everyone knows. Mr. Bonci stood it triumphantly. Never have his tones sounded more compellingly sweet and pure, or his phrasing more finished. It was Bonci at his very best.

His rendering of the lovely Italian songs at the opening of the program was replete with tenderness and winsome charm. It is needless to relate that he sang the Mozart air with a consummate mastery of *bel canto*, and after these numbers he was uproariously recalled and forced to add an encore. Beethoven's "Adelaide," and the two Schubert songs were gloriously sung, and he also did full justice to the French numbers, of which he was forced to repeat the charming one by Debussy. After his inimitable rendering of the "Bohème" aria with a glorious vocal outburst the house fairly shook with cheers and cries of "bravo" and "bis" that reminded one of a gala opera performance. There was no resisting such a storm and Mr. Bonci repeated a part of the air. Then the ushers brought him enough flowers and wreaths to have made the fortune of the lucky florist who sold them.

Of pre-eminent interest in the last group were the lovely MacDowell songs. Apparently Mr. Bonci is going to give American singers an illustration of the best native products which they are so persistently in

the habit of neglecting. He sang "A Maid Sings Light" with such irresistible charm and grace that it looked for a time as though he would be forced to do it all over again, but the lateness of the hour prevented this. So intense was the enthusiasm at the close that Mr. Bonci sang as a final encore "La Donna è Mobile" from "Rigoletto," and did so in a manner that fairly swept the audience off its feet.

Thus has Alessandro Bonci, at a single bound, taken rank among the foremost recital singers of the world.

Harold Osborn Smith played the accompaniments with all his usual skill.

Press comments:

He is an operatic tenor of a type that is rapidly disappearing, and whose extinction will spell disaster for the art.—Richard Aldrich in the *Times*.

Mr. Bonci further astonished and rejoiced his admirers by his delivery of English text, which he enunciated perfectly. His singing of English songs ought to have been a lesson to those artists to the manner born whose delivery of them sounds as much like Romane as like the vernacular.—W. J. Henderson in the *Sun*.

Considering how short a time the tenor has devoted to the study of our tongue, the ease with which he mastered its supposed difficulties, making each word plain, was no less than marvelous. And he did more, much more. He made English sweet and musical.—Charles Henry Meltzer in the *American*.

Mexico Honors Riccardo Martin

Riccardo Martin, the American tenor of the Metropolitan Opera Company, has received through the Mexican Consul a letter from Enrico Creel, Minister of Foreign Affairs of Mexico, thanking him for his artistic services during the recent centennial celebrations in Mexico City. With the letter was a silver medal.

CHANGES PLAN FOR FESTIVAL HOUSE

Mme. Nordica Will Build Opera Auditorium and Conservatory of Music at Deal, N. J., Instead of on the Hudson—She Tells of Antagonism to Opera in English in This Country—Why Her Plan to Establish Musical Institution Has Been Delayed

Three years ago Mme. Lillian Nordica surprised musicians and music lovers throughout the country by the announcement that she would establish a festival house for operatic performances and a large conservatory for the study of all branches of music at Harmon, on the Hudson River. On Tuesday the prima donna announced to a representative of MUSICAL AMERICA that, although her renewed activity in concert and opera fields had delayed the fulfillment of her plans, she has no intention of abandoning the idea. Moreover, Mme. Nordica told of an important change in the project. Through the suggestion of her husband, George W. Young, she has practically decided to inaugurate the Lillian Nordica Festival House at Deal, on the New Jersey Coast, where her new Summer home is located.

"The advantages of Deal Beach for this particular purpose, over those offered by the original site are numerous," Mme. Nordica declared. "During four months, every Summer, the Jersey Coast is the mecca of thousands from all parts of the country. That a large proportion of this Summer population is composed of people all deeply interested in music is shown by the success of the Tali Esen Morgan concerts. Then, too, many teachers of music make their Summer homes along the coast and hundreds of students gather there."

"The transportation facilities to and from New York are excellent, and the operatic performances could easily be attended by New Yorkers. The country adjacent to our bungalow is so picturesque and so healthful that, all in all, I consider this an ideal spot for the festival house and conservatory."

Mme. Nordica is uncertain as to the date when she will prosecute her plans. "Marriage causes many changes," she said laughingly, "but in this particular instance it has merely delayed my venture. Then, too, such a work requires constant personal supervision, and I have had so many calls for both operatic and concert appearances that little time has been left for the festival house project."

"When one receives a reception such as I had in Paris after I had sung *Isolde* one feels reluctant to abandon even temporarily public appearances. But I am confident that there is a crying need in this country for this sort of musical establishment. Present conditions make it impossible to enable the public to enjoy opera in English or to hear the singing of that great host of talented Americans who are forced to address their efforts to European audiences. There is no encouragement for them at the Metropolitan. Take the forthcoming production of Puccini's new opera as an example. Here is a work distinctly American in spirit, theme and music. Yet not one American is announced for the cast. Certainly one cannot say that we have no American singers capable of doing this work successfully!"

In reply to a question as to the opportunities for American singers to obtain a hearing in their own country to-day, as compared to those offered a decade ago, Mme. Nordica said: "The records speak for themselves. I cannot see that a more liberal policy is in vogue. I am certain, too, that despite the demand of the public to hear operas sung in the language which will make them understandable, there is no intention to make a concession. When I

[Continued on page 37.]

WRITES AMERICAN MUSIC HIMSELF, BUT PUCCINI DOES NOT KNOW MACDOWELL

"Coon Songs" Occur First to Mind of Italian Composer When American Music Is Mentioned—Here for Production of "The Girl of the Golden West"

In the sitting room of the suite occupied by Giacomo Puccini at the Hotel Knickerbocker, New York, stands a grand piano. The grand piano is never closed, and upon its music rack stands a score of the most recent emanation from the composer's mind. Now, if you are a Puccini enthusiast, and are consumed with burning curiosity as to whether the "Girl of the Golden West" is really more wonderful than report has made it, all you need do is to find some reasonable excuse for calling upon the composer. With him you will find Tito Ricordi, of the Milan publishing house, a most obliging personage, who will be only too happy to seat himself at the instrument and give you a foretaste of some of the things you will hear at the Metropolitan on December 6—providing you can get in. Mr. Puccini will seat himself close by and occasionally help out the pianist by singing the vocal parts, meanwhile scanning the face of the listener to see what kind of an impression it all makes.

Matters are different when you come to question Mr. Puccini. Loquacity is not one of his strong points, and while he is willing to answer queries he seldom vouchsafes any information not absolutely required. Here again Mr. Ricordi saves the situation, so that one soon begins to turn instinctively to him for enlightenment on all things. He apparently knows as much about the opera and about the circumstances attending the creation of every bar of its music as does the composer himself. Moreover, he speaks an excellent English—a language with which his distinguished friend is still totally unfamiliar—and a far better French than the latter.

As is already known, the fashioning of the libretto of the "Girl," "Fanciulla," or whatever you choose to call it, took much longer than did that of the music, which required only eighteen months. The much-mooted question regarding the identity of its authors was settled definitely by Mr. Puccini on the occasion of an interview with a representative of MUSICAL AMERICA:

"It is the work of Zangarini and Civinni," he said. "There were only two authors, and not three as has so often been erroneously stated. And it is not true that Illica had a hand in it."

"The changes made from Signor Belasco's play have already been made public, but on the whole they do not alter the original to any great extent. When I first saw the piece played I decided in very short time that it was just the sort of thing I was looking for, even though, on account of



Giacomo Puccini, photographed on his arrival in America, and the theme of "homesickness" from his new opera, "The Girl of the Golden West." This theme was sketched especially by Mr. Puccini for MUSICAL AMERICA. In the lower right hand corner is G. Viafoga's cartoon of Puccini's arrival reproduced from the New York "Morning Telegraph"

my unfamiliarity with English, I was unable to get the meaning of the text. The dramatic situations told me all I needed to know.

"For this drama I have composed music that, I feel sure, reflects the spirit of the American people and particularly the strong, vigorous nature of the West. I have never been West, but I have read so much about it that I know it thoroughly, and have lived the feelings of my characters so intensely that I believe I have hit upon the correct musical portrayal of them.

With very few exceptions I have borrowed no themes. All practically are of my own invention. It is American music, though Puccini at the same time."

"Here is an illustration of its American character," said Mr. Ricordi, opening the score. And he played a theme that, while not exactly partaking of the vulgarity of ragtime, was plainly the outcome of a study of popular music of a pronounced syncopated rhythm. Mr. Ricordi explained that it occurred near the beginning of the opera upon the entrance of the children.

Sure that Music in His New Opera Reflects Spirit of America, and Particularly of the West, Which He Has Never Visited—Has Invented Own Themes

Then came further illustrations of the opera's "Americanisms." The composer lent his assistance by singing the voice parts in an animated and enthusiastic fashion. He sang a part of the *Minstrel's* entrance, the Postman's song, and one of *Minnie's* airs, after which Mr. Ricordi proceeded to illustrate the manner in which the rough vigor of the West was portrayed in a broad, square-cut theme of Indian character, harmonized with bold dissonances. In the *Minstrel* theme Puccini seems to have caught the genuine Stephen Foster flavor, though his harmonies have their own individual coloring. Of course, the unmistakable "Pucciniisms" of the type that have won him so much favor are not found wanting, and once in a while an echo of Debussy makes itself heard in the accompaniments. The "theme of homesickness" which Mr. Puccini wrote down and which is herewith reproduced is a Zuni Indian tune and has been used by Carlos Troyer in his "Festive Sun Dance of the Zunis."

"The *Minstrel*, as is already well known, sings 'Old Folks at Home' in the first act. "I have also used a certain Indian theme," declared the composer, "and find that the same one has been treated in one of the short piano pieces of Harvey Worthington Loomis. But, on the whole, I have written entirely original music. The more American it seems, the better."

All of which naturally led to the subject of such American music as has been written by others than Mr. Puccini.

"Are you familiar with the works of American composers?" he was asked.

"Do you mean coon songs?" came the answer.

Informed to the contrary, he looked doubtful. The name of MacDowell was mentioned, but, after three or four repetitions, Mr. Puccini evinced no sign of recognition.

"But do his works really reflect the spirit and character of the American people?" asked Mr. Puccini dubiously, after learning for the first time that an American composer called MacDowell had produced compositions on American soil. And the expression on his face led one to infer that he considered such a thing more or less of an impossibility.

He did remember eventually that he had once "heard some *lieder*" that were the work of an American, though no names accompanied the information. Besides, he had just previously mentioned the name of Loomis and subsequently remembered that of Farwell.

But, however all these things may be, Giacomo Puccini is satisfied that he has written American music himself. *Gaudemus igitur!* H. F. P.

TO START BRANCH OF MUSIC SOCIETY

Pittsburg Composers Organizing Symphony Orchestra on Brief Tour

PITTSBURG, Nov. 22.—A branch of the American Music Society is to be organized by prominent Pittsburg musicians. Steps to this end were taken at a recent meeting in the studio of Silas G. Pratt. All composers in the city will be brought into the organization, and the first gathering was exclusively of the city's composers.

The Pittsburg Symphony Orchestra played a number of out-of-town engagements last week and everywhere was well received. Large crowds welcomed the orchestra at Franklin, Warren and elsewhere. Christine Miller, Pittsburg's famous contralto, was the soloist at Warren and Franklin, and her appearance at both places won her new laurels.

Charles Heinroth, city organist at Carnegie Music Hall, yesterday played a popular program. His numbers included such offerings as Mendelssohn's "Midsummer

Night's Dream;" Ralph L. Baldwin's sonata in C minor, "La Fileuse," by Raff; Toccata in C minor, by Daniel Fleuret, and others.

Master Anthony Jawelak, the blind boy pianist and a pupil of Casper P. Koch, city organist of the North Side Carnegie Music Hall, made his débüt in recital last week at Hamilton Hall. The boy's first number was Bach's Prelude No. I in C minor. After it had been given a very good interpretation, Mr. Koch announced that the boy was ready to transpose it to any key desired. Jawelak is only fourteen years old.

Dallmeyer Russell gave the first of his series of historical recitals last Thursday night at his East End studio, being assisted by Ida Mae Heatley, contralto. The offerings consisted of numbers by Beethoven, Strauss, Bach and others.

The Pittsburg Male Chorus, James Stephen Martin, conductor, and Christine Miller, soloist, gave its first concert of the season tonight at Carnegie Music Hall.

Jean De Backer, formerly principal viola of the Pittsburg Orchestra, conducted the Canton Symphony Orchestra in its first concert last Tuesday night at Canton, and the organization was well received by the 2,000 persons present.

PIANIST FRIEDHEIM HERE FOR A TOUR

One of Liszt's Favorite Pupils Arrives for Concert Appearances in America

Arthur Friedheim, who was one of Liszt's favorite pupils and a close personal friend of the great composer, will make a tour of America this season. Friedheim's first visit to this country was in 1904, when he gave a series of historical recitals in the principal cities with distinct success.

Mr. Friedheim, who is German, traveled extensively after finishing his work with Liszt and continued his studies in Rome and Weimar. On the death of Anton Seidl, Friedheim was invited to succeed him as conductor of the New York Philharmonic Orchestra, but his position as director of the Royal Musical Conservatory at Manchester, England, made it necessary to refuse the offer.

It was shortly after this invitation that Friedheim found it was possible to come to this country, where his recognition was immediate and gratifying. Those who re-

member him say that Friedheim was a remarkably well-balanced pianist, musically. He has technic, interpretative gifts of the highest order, and his performances are characterized by finish and a well-governed temperament.

Friedheim has won recognition as a composer. He has written among other compositions an opera entitled "The Dancing Girl," which was successfully performed in Cologne. He has also written a piano concerto which he hopes to play while in this country.

Mr. Friedheim comes primarily for a long tour in Canada, but which will extend into the United States. His first appearance here will be in a piano recital in Mendelssohn Hall on Saturday afternoon, December 17, under the management of the Quinlan International Musical Agency.

TO BANISH HATS FROM BOSTON CONCERT

BOSTON, Nov. 17.—War has been declared upon the custom of women in wearing hats at the Boston Symphony Orchestra concerts and rehearsals, which has been practised since time immemorial by the feminine portion of Boston's ultra-fashionable set. The management of Symphony Hall has been informed that in the future they should see to it that the patrons of the symphony rehearsals and concerts observe the anti-hat wearing ordinance. The Mayor issues the license for Symphony Hall, and can revoke it any time that he discovers that the management is not enforcing the laws and ordinances.

Raoul von Koczalski, the Polish pianist who makes a specialty of Chopin, has been compared to Pachmann for delicacy of touch on his recent appearances in Berlin.

REHEARSALS, LIKE TENNYSON'S BROOK, RUN ON FOREVER

Artists May Come and Artists May Go at the Metropolitan, but There's Never a Let-Up in the Rehearsing—All Parts of the Opera House Are Utilized for the Purpose and for Part of the Year Preparations Are Going on in Europe

THE average layman who attends an operatic performance at the Metropolitan, and who diverts himself between the acts by strolling nonchalantly through the lobbies, corridors and foyers of the house, seldom entertains the idea that these parts of the building are made to serve for any other purpose than for his own convenience and entr'acte relaxation. As a matter of fact, it is precisely in such surroundings that much of what delights and dazzles thousands during almost six months out of the year comes into being. Nothing could be more erroneous than to imagine that all the magnificent results are prepared from start to finish on the very stage and orchestra pit where they are finally exhibited. From cellar to roof, there is scarcely an inch of space in the big yellow edifice on Broadway that is not avidly impressed into service by the high salaried stars, humble choristers, conductors, dancers and so on, as a more or less advantageous locale for perfecting their specialties.

But even should the layman be sophisticated to this extent he must not trust to the belief that the reason for this strange condition is the necessity of preparing a large number of operas at the same time; that principals, choristers, ballet and orchestra labor in unison from beginning to end, and that no thought of rehearsals is given until the entire company has re-entered the Metropolitan's portals after the Summer's vacation. Quite as likely as not Mme. So-and-So, who has been deputized to sing *Elsa* in "Lohengrin" has spent much of her vacation devising her methods of interpretation while "resting" in the Salzkammergut. More likely still, one-half of the chorus will be assiduously coaching in Mannheim, Düsseldorf or Stuttgart, and the other half working strenuously in Parma, Piacenza or Ravenna. Meanwhile



Alfred Hertz (to Left of the Picture) Rehearsing the Chorus in "Lohengrin"

the scene painters have been painting with a will in Milan, Vienna and New York.

When it was announced last year that one-half of the splendid German chorus was to be dismissed there were not wanting those who prophesied that a commingling of Italians and Germans was bound to result disastrously. The directors took due precautions, however, and during the last Summer the Italians were given a thorough drill in their home land under a German chorus master in order that they should have no difficulty in adapting themselves to the requirements of German opera.

In the picture shown herewith, the combined German and Italian divisions are seen at work on a scene from the first act of "Lohengrin." This rehearsal is held on the stage, for the singers are already familiar with their music and the chief question of the moment is dramatic action. Of course it all takes place in street cos-

tume and with a piano to play the accompaniments. Rehearsals with full orchestra do not occur until fundamentals have been duly disposed of. Mr. Hertz is shown giving energetic directions.

Practice for the ballet is held in the commodious foyer one flight up, where during regular performances refreshments are served. It is like a large ballroom with its waxed floor, and is eminently suited to such purposes. Lodovico Saracco is the ballet master.

Orchestral rehearsals not held in the auditorium take place up stairs in the "sky parlor," which is shown in this picture. The entire orchestral body does not always rehearse together, there being sometimes separate hours of practice for the strings, and for the other choirs. It may also chance that one orchestra is rehearsing upstairs under Mr. Toscanini and another downstairs under Mr. Hertz or one of the

assistant conductors. And at the same time one part of the chorus may be performing in one lobby, another part of it in another, and the star practising in his or her dressing room.

Every solo singer, of course, has a piano at his place of residence and some have another in their dressing rooms. There they can work if desirous of spending a large part of the day at the opera house. Of course there are the numerous stage rehearsals in street costume for the principals, to piano or orchestral accompaniment, as the case may be.

Once the opera season has begun there is scarcely a moment for the ensuing half year that rehearsals are not being held at some point under the roof of the Metropolitan, and passers-by can often hear melodious sounds issuing from behind the closed doors of the side lobbies.

Schwab Buys Opera House for Symphony Orchestra Concerts

SOUTH BETHLEHEM, PA., Nov. 18.—Charles M. Schwab has bought the Grand Opera House here for the use of the Lehigh Valley Symphony Orchestra and the New Bethlehem Steel Company Band of sixty pieces. To get additional interest in the symphony orchestra, Schwab has offered to guarantee the expense of obtaining Mme. Schumann-Heink as a soloist. He is greatly interested in music, and particularly in the two organizations mentioned.

Rosa Olitzka for Chicago Opera

CHICAGO, Nov. 21.—Mme. Rosa Olitzka, the prima donna contralto of this city, has just closed with General Manager Andreas Dippel of the Chicago Grand Opera Company for a number of appearances in opera here next month, notably as *Ortrud* in "Lohengrin" and *Azucena* in "Il Trovatore." She has also been especially engaged to participate in the Sunday concerts at the Auditorium. C. E. N.

Thousands Colonne Concert in Paris

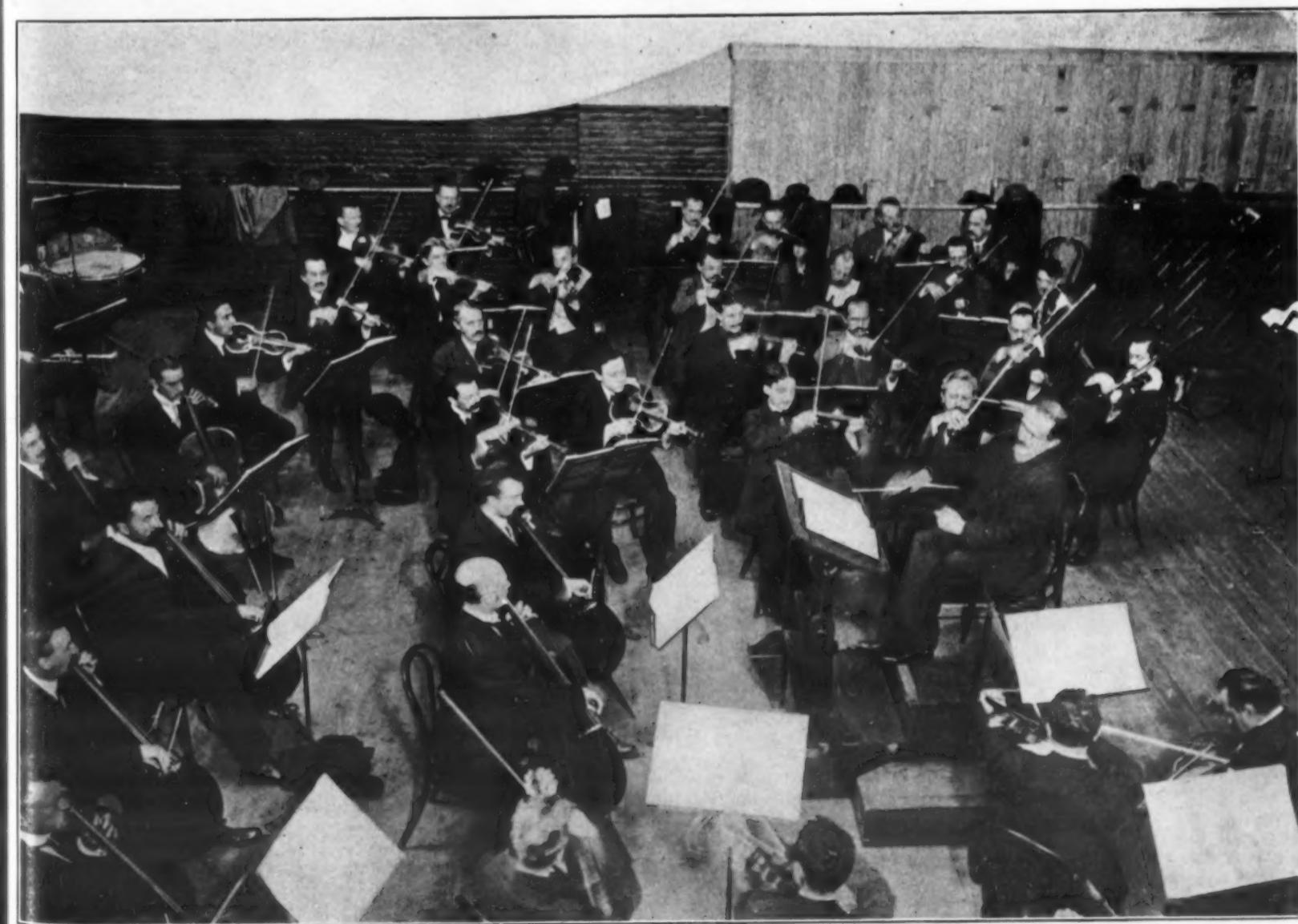
PARIS, Nov. 20.—At the one thousandth Colonne concert this afternoon Fritz Kreisler played and an American, C. W. Clark, sang. The widow of the late composer attended. The association to give these Sunday concerts was founded in 1874.

Bandmaster Sousa Recovered

John Philip Sousa had so far recovered from his illness on Thursday, November 17, that he was able to leave the hospital and journey at once to Montreal, where he rejoined his band on Monday last.

Gatti-Casazza Joins Theater Managers

The Theater Managers' Association of New York elected Giulio Gatti-Casazza to its membership as representing the Metropolitan Opera House at its meeting of November 17.



Metropolitan Opera House Orchestra Rehearsing Under Toscanini

RICORDI'S HOUSE OF ARTISTIC IDEALS

Staging of Their Operas Feature of Work of Famous Italian Publishers—Tito Ricordi Here to Supervise Production of "Girl of the Golden West"—A Caution to Ambitious American Girls

CONCERNING the initial performance of Puccini's "Girl of the Golden West," it is interesting to note that Tito Ricordi, of the Milan firm of that name, which controls practically all of the modern Italian operas, has accompanied the composer to America in order that he may superintend the staging of the production. Says Mr. Ricordi:

"We stand for high ideals in our business, just as you do in yours. When we obtain the rights to a new opera we immediately assume the responsibility in artistic as well as financial matters. The publisher has always been considered a business man pure and simple, but it has been our ideal to be more than that. This new opera by Mr. Puccini is a case in point. We are so interested that I have come to this country solely to superintend the staging of this work. In Italy we even concern ourselves with the personnel of the orchestra, in order that no stone may be left unturned in the battle for artistic success. "Of course, strong firms like ours are bound to make enemies. No business ever arrives at a point at which it dominates a situation without creating opposition, and we have had our share of it. But we have looked after the interests of our clients with such care that to-day we stand stronger with our great composers than we ever did."

"I find that the papers have been publishing the so-called news of a break between Giordani and our house, but Mr. Giordani assured me, just before I sailed, that the story was a canard. And this is true of the majority of such reports that reach America.

"I wish you would say for me, incidentally, that young American students, especially girls, ought to consider well before they come to Milan. Many of them come because their friends tell them they are great artists, only to find that the foremost teachers hold out no hope of a speedy débüt. They will not accept reliable advice and so fall into the hands of unscrupulous fakirs, (of whom Milan has its share), who take their money, ruin their voices, and leave them stranded financially and musically.

"My office is always open to every caller, and most of the young singers come to me for advice, but when I tell them to save their money and go home they get indignant, go to some teacher who promises them everything, and eventually discover, when it is too late, that I was only doing a kind thing in giving them unpalatable advice. Out of every thirty or forty I hear it would be an enthusiastic estimate to say that one or two have possibilities. Those that have a future, I help, and I am now interested in several American singers who are making good."

ludicrous, but when his real opportunity came in "Di Quella Pira" he seemed to lose his hold on vocal values and the aria passed off without more than ordinary notice. Slézak succeeded in redeeming himself to a great extent in the final scene of the opera, for here his singing acquired great warmth of feeling and tone. The other important male member of the cast was Herbert Witherspoon, who was at all times satisfactory in the part of *Ferrando*.

The work of Louise Homer as *Azucena* was entirely characteristic of the artistic intelligence which her presence always contributes to a performance. The cast of principals was completed with Pietro Audisio, as *Ruiz*, and Emma Bornigia, as *Inez*.

On Wednesday evening, November 16, the Brooklyn Quartet Club, under the direction of Carl Fiqué, gave a very attractive concert at Prospect Hall. Several hundred male and female singers participated in the program. The big number of the evening was Hiller's "Richard the Lion Hearted," in which the singing of the chorus was highly impressive. Henry Weinmann, tenor, handled the solo part effectively. The other choral numbers were Sjogren's "To the Rose"; "Minuet," by Dell' Acqua; "Mein Rhein," by Spiker, and Kremser's "Old Netherland Love Song." Marie Deutscher, a young violinist, played "Fantasia Appassionata," by Vieuxtemps, with fine spirit. Carl Herm, tenor, sang *Lohengrin's* "Herkunft" with orchestra. The orchestral numbers were all well chosen, Grieg's "Ase's Tod" and "Anitra's Dance" proving especially popular.

The second concert of the New York Philharmonic Society at the Academy of Music took place last Sunday afternoon, November 20. Mahler gave the Brooklynites Brahms's Symphony, No. 1, in C Minor. Alma Gluck, the soloist, created somewhat of a furore by her charming rendition of the Bohemian "Cradle Song" as arranged from the opera, "Hubicka," by Kurt Schindler. She also gave Mahler's "Morning in the Fields" and "A Tale of the Rhine."

L. D. K.

THIRD CAMPANINI CONCERT

Orchestral and Operatic Music Pleases Large Chicago Audience

CHICAGO, Nov. 22.—The third Cleofonte Campanini concert at the Auditorium Sunday afternoon attracted and entertained a large audience. The big and moving effects of the orchestra were revealed in a spirited rendition of the Rienzi Overture. Mendelssohn's "Midsummer Night's Dream" and dance of Catalani's called "The Water Nymphs," and Debussy's suite, "La Mer," comprised the orchestral offerings. There is no doubt about Director Campanini's cleverness in concert work as well as his sense for all the dramatic detail in the larger and more difficult field of opera.

Pasquale Amato in the rôle of the *Duke* made the greatest success of the evening. He not only sang all his scenes with great power, but his acting of the part was full of fervor. In the convent scene, his tones flooded the auditorium with a wealth of rich melody. Such expressive singing has rarely been heard in the Academy.

As *Manrico*, Slézak hardly fulfilled anticipations. In the earlier scenes he sang me-

American prima donna, and John McCormack, who sang three Irish ballads with such beauty of diction and alluring quality of tone that he was heavily applauded and finally compelled to give an extra number in a bit of Leoncavallo that he colored as cleverly as he did the winsome melody of the *Emerald Isle*.

C. E. N.

FAY CORD IN RECITAL OF SONGS AT THE PLAZA

Gifted Young Soprano Entertains in a Well-Selected Program—Voice and Style Win Favor

The recital given Wednesday afternoon of last week at the Grand Ball Room, Hotel Plaza, New York, by Fay Cord, the young American soprano, proved a decided success. Miss Cord gave as her first number



Fay Cord, Who Gave a Recital of Songs in New York Last Week

three short arias from "Manon," which she sang in a most delightful manner. Her French diction is well-nigh perfect and the most severe critics found little or no fault with the German. Her voice while not large is of ample volume and has a purity and sweetness of quality which are noteworthy. She sings with intelligence and her interpretations are at all times most satisfactory artistically.

The program was varied and included many novelties. Particularly pleasing was the "Sayonara" cycle by Charles Wakefield Cadman, a difficult work. The audience demanded an encore, to which Miss Cord responded, singing "From the Land of the Sky Blue Water" in a most delightful manner. Her program was closed with a group of English songs. Harriet Ware's "Hindu Slumber Song" was accorded a hearty welcome and the "Blue Bird," a dainty little lyric written for Miss Cord by Alfred Robyn, was also very well received.

The accompanist was Margaret Gorham, of Boston, who played with more than ordinary understanding, and kept her piano in perfect accord with the singer at all times. The recital was managed by Marc Lagen.

Anniversary Feature of the People's Symphony Concerts

In celebration of the tenth anniversary of the People's Symphony concerts, Beethoven's Ninth Symphony, with full chorus, will be given at the final orchestral concert, on Sunday afternoon, March 26, 1911. The program announced for the 18th of December may be postponed until January 29, due to the fact that Mme. Nordica has again courteously consented to sing for the society and may require the date of December 18 for the Wagner Afternoon.

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KOCIAN PLAYS WITH ST. PAUL SYMPHONY

Sympathetic Performance of Admirable Program by Orchestra and Soloist

ST. PAUL, Nov. 17.—Never was Conductor Walter H. Rothwell's reverence for Beethoven more definitely voiced than in the reading given the Symphony No. 8 in F Major, op. 93, at the second symphony concert of the season Tuesday evening. While sacrificing none of the bolder features of the work, the conductor's fidelity to exacting ideals as to finish in detail characterized the performance as one of exquisite refinement. The bite of the attacks gave definiteness to outline while the body of strings and wood winds produced a liquid tone which under the wand of the artist conductor took on a plastic beauty which was a joy to the senses.

A delightful breath of the modern spirit was brought into relief in the orchestra's performance of Liadov's "Baba-Yaga," op. 56, a musical picture after a Russian folk tale. This was one of the novelties of the season, the work having been published in 1905 and dedicated by the composer to the famous Russian critic Vladimir Stassow.

Goldmark's nocturne and festival music from the opera "Queen of Sheba" gave vivid Oriental coloring to the close of a program. The assisting soloist was Jaroslav Kocian who shared the honors of the evening with the orchestra. Mr. Kocian's tone, while not large, was extremely musical and his rendition of Tschaikowsky's Concerto in D Major, op. 35, was something to be long remembered as an exposition of remarkable schooling and virtuosity giving voice to a highly emotional temperament. A group of solos with Maurice Eisner, that excellent accompanist, at the piano, included the violinist's "Hymn to Spring," an Andante Sostenuto by Goldmark and Hubay's "Zephyr."

So successful was the player's engagement with the orchestra that a return engagement has been arranged for a joint recital with Mme. Gerville-Reache in the Schubert Theater, November 27.

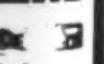
Student members of the Schubert Club were presented in an enjoyable program Wednesday afternoon. As representing the excellent work being done in the studios of St. Paul teachers, these programs always abound in interest, and yesterday's enthusiasm gave encouragement to many younger members of the club.

Mrs. F. H. Snyder's recent conference with Manager Dippel of the Chicago Grand Opera Company, resulted in the choice of the following répertoire for the St. Paul season in January: Thursday evening, January 12, "Thaïs" with Mary Garden and Charles Dalmorès; Friday matinée, "Tales of Hoffmann" with John McCormack, Marguerite Sylvia, Alice Zepelli, Lillian Grenville and Tina d'Angelo; Friday evening, "Otello" with Nicola Zerola, Frances Alda and Mario Sammarco; Saturday matinée, Puccini's "Girl of the Golden West" with Caroline White, Amadeo Bassi, Sammarco and Nazzareno d'Anglis; Saturday evening, Charpentier's "Louise," with Mary Garden, Dalmorès and Dufranne.

F. L. C. B.

Emilio de Gogorza, baritone, gave a recital at the Peabody Conservatory, Baltimore, November 18, assisted by Robert Schmitz, pianist.

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KAUFMANN

NOTABLE WEEK AT METROPOLITAN

German and Italian Opera Presented with Unfailing Art Before Immense Audiences—Two Wagner Productions of Distinction—Puccini Attends Performances of His "Butterfly" and "Bohème"—Lucy Weidt's Début as "Brünnhilde"

CASTS OF METROPOLITAN OPERA PERFORMANCES

Week of November 16-22

"TANNHÄUSER," by Wagner, Wednesday evening, Nov. 16; *Landgraf Hermann*, Allen Hinckley; *Tannhäuser*, Leo Slézak; *Wolfram*, Walter Soomer; *Walther*, Albert Reiss; *Biterolf*, William Hinshaw (his first appearance); *Heinrich*, Julius Bayr; *Reinmar*, Frederick Gunther; *Elisabeth*, Berta Morena; *Venus*, Olive Fremstad; *Ein Hirt*, Lenora Sparkes; *Pages*, Lenora Sparkes, Anna Case; *Lillian Snelling*, Henrietta Wakefield. Conductor, Alfred Hertz.

"AIDA," by Verdi; Thursday evening, November 17; *Il Re*, Giulio Rossi; *Amneris*, Louise Homer; *Aida*, Emmy Destinn; *Rhadames*, Enrico Caruso; *Ramfis*, Adamo Didur; *Amonasro*, Pasquale Amato; *Un Messaggiero*, Pietro Audisio; *Una Sacerdotessa*, Rita Fornia. Conductor, Arturo Toscanini.

"DIE WALKÜRE," by Wagner; Friday evening, November 18; *Siegmund*, Carl Burrian; *Hunding*, Basil Ruysdael (his first appearance); *Wotan*, Walter Soomer; *Sieglinde*, Berta Morena; *Brünnhilde*, Lucy Weidt (her first appearance); *Fricka*, Florence Wickham; *Walküren*; *Heimwige*, Rita Fornia; *Gerhilde*, Lenora Sparkes; *Ortlinde*, Rosina Van Dyck; *Rossweisse*, Inga Oerner; *Grimverde*, Henrietta Wakefield; *Waltraute*, Florence Wickham; *Siegneure*, Marie Mattfeld; *Schwertleite*, Paula Woehning. Conductor, Alfred Hertz.

"MADAMA BUTTERFLY," by Puccini; Saturday afternoon, November 19; *Cio-Cio-San*, Geraldine Farrar; *Suzuki*, Marie Mattfeld; *Kate Pinkerton*, Helen Mapleson; *B. F. Pinkerton*, Riccardo Martin; *Sharpless*, Antonio Scotti; *Goro*, Angelo Bada; *Yamadori*, Georges Bourgeois; *Lo Zio Bonzo*, Bernard Begue; *Yakuside*, Francesco Cerruti; *Il Commissario Imperiale*, Vincenzo Reschiglian. Conductor, Arturo Toscanini.

"LA BOHÈME," by Puccini; Monday evening, November 21; *Rodolfo*, Hermann Jadlowker; *Schaunard*, Adamo Didur; *Benoit*, Antonio Pini-Corsi; *Mimi*, Geraldine Farrar; *Parpignol*, Angelo Bada; *Marcello*, Antonio Scotti; *Colline*, Andrea de Segurola; *Alcindoro*, Antonio Pisi Corsi; *Musetta*, Bella Alten; *Sergente*, Edoardo Missiano; *Doganiere*, Pietro Audisio. Conductor, Arturo Toscanini.

Performances for the remainder of the week and continuing until Wednesday evening, November 30, were announced as follows:

Wednesday evening, November 23: "La Gioconda," Mmes. Destinn, Homer, Claessens (début); MM. Caruso, Amato, de Segurola, Audisio. Conductor, Toscanini. Thursday, Thanksgiving Day—Matinée, "Parsifal," Mme. Fremstad; MM. Burrian, Amato, Witherspoon, Goritz, Reiss, Hinshaw. Conductor, Hertz. Thursday evening, "Rigoletto," Mmes. Melba, Flahaut, Mattfeld; MM. Constantino, Renaud, Didur, Rossi, Bada. Conductor, Podesti. Friday evening, double bill, "Cavalleria Rusticana" and "Pagliacci," Mmes. Destinn, Alten, Wickham, Mattfeld; MM. Caruso, Martin, Amato, Gilly, Bada. Conductor, Podesti. Saturday afternoon, "Die Walküre," Mmes. Weidt, Morena, Flahaut; MM. Burrian, Soomer, Hinckley. Conductor, Hertz. Monday evening, November 28, "Lohengrin," Mmes. Morena, Homer; MM. Jadlowker, Soomer, Hinckley, Hinshaw. Conductor, Hertz. Tuesday evening, Special Performance, "La Traviata," Mmes. Melba, Maubourg, Mattfeld; MM. Constantino, Galeffi (début), Rossi, Audisio, Begue, Reschigian. Conductor, Podesti. Wednesday evening, "Armide," Mmes. Fremstad, Homer, Gluck, Rappold, Sparkes, Maubourg; MM. Caruso, Amato, Gilly, de Segurola, Bada, Reiss. Conductor, Toscanini.

MANAGER GATTI-CASAZZA'S desire to address a catholicity of tastes in his selection of the répertoire at the Metropolitan Opera House had illustration in the program for the week which ended with the performance of "La Bohème" on Monday evening, November 21. German opera as represented by Wagner and Italian opera in the works of Verdi and Puccini constituted the week's offering. Following the brilliant opening night performance of Gluck's "Armide," on the 14th, "Tannhäuser" and "Die Walküre," "Aida," "Butterfly" and "Bohème"—surely a list of ample variety and interest—were given by excellent casts, and in every case in a manner artistically satisfying.

Lovers of German opera are no longer kept waiting, as they used to be in years gone by, until the third or fourth week of the season for their first taste of Wagner. It was with an opera by a German that Director Gatti-Casazza inaugurated the season, and on Wednesday night of last week, the first after the opening, he brought forward "Tannhäuser" in the same splendid style that it had been done last Winter. The evening also marked the re-entry of Messrs. Slézak, Soomer and Hinckley, and the return, after a year's absence, of Berta Morena, the Munich soprano. The audience was of great size, and welcomed back all the old favorites with curtain calls without number.

Mr. Slézak's superb *Tannhäuser* was commented upon at length last season. His voice, barring its unfortunately pronounced tremolo, was in fine condition last week. His remarkable ability constantly to color his voice in compliance with the emotional demands of the text makes of him a tenor after Wagner's own heart. Three episodes in particular stand out in his performance—his delivery of the line "Zu ihr! Zu ihr!" in the first act; the touching lament, "Zum Heil dem Sündiger zu Führen" in the second, and greatest of all, the narrative in the last, in which he was thrilling. Mr. Slézak's acting is generally equally efficient, though his attitude of unconcern when the *Landgrave* pronounces the sentence of banishment produces a jarring effect. He was much applauded during the course of the opera, contrary to Wagnerian etiquette, though the fact that the applause emanated constantly from one locality seemed to indicate that it was pre-meditated.

Berta Morena's "Elizabeth"

Miss Morena was an appealing *Elisabeth* dramatically, but her voice has not improved during her absence. It is marred by a very faulty method of production, which makes its tones sound for the most part pinched, strident and often colorless. She frequently wandered from the pitch, and in the second act parted company with the orchestra for several measures. Of the "Prayer" she gave only a fragment.

With Mme. Fremstad as a superb *Venus*,

Miss Sparkes as the *Shepherd*, Mr. Soomer as *Wolfram*, Mr. Hinckley as the *Landgrave*, the cast was thoroughly efficient. William Hinshaw's singing in the small part of *Biterolf* was an auspicious augury for his future work. The chorus fully lived up to the uncommonly lofty standard it set itself last year, and save for occasional uncertainty of intonation on the part of the wood-wind the orchestra, under Mr. Hertz's inspiring direction, did nobly.

On Friday evening occurred the second Wagnerian performance of the week when "Die Walküre" was given before a very large audience. Special features of the occasion were the débuts of Lucy Weidt, a soprano imported from Germany, who assumed the rôle of *Brünnhilde*, and of Basil Ruysdael, a basso, who was the *Hunding*. Moreover, the music drama wore its first new scenic dress of the last six or seven years.

Mme. Weidt's *Brünnhilde* is one of the many of its kind that flourish in Germany. It is dramatically unpoetic, conventional and awkward in bearing. Moreover, this singer is a person of generous physical amplitude, and her costume, with its extremely short yellow skirt, did not materially further the correct illusion. As a singer Mme. Weidt is of uneven merit, though capable of some excellent things. Many of her tones were beautiful, while others again sounded colorless or were forced to the point of stridency. Her "Ho-jo-to-ho" was brilliantly done, and caused the audience to burst into applause. In the last act she marred the wonderful climax by rushing into *Wotan*'s arms some time before her orchestral cue. Yet Mme. Weidt will in all probability prove a singer of no small value.

Ruysdael's First Appearance

Mr. Ruysdael was becomingly somber as *Hunding*, but it is a pity that his fine, sonorous voice is marred by a bad tremolo. The remainder of the cast included Mme. Morena, who made a dramatically beautiful *Sieglinde*, and whose vocal shortcomings were not quite as pronounced as in "Tannhäuser" two nights before; Carl Burrian, who made his re-entry for the year in fine voice as *Siegmund*; Walter Soomer, whose *Wotan* is familiar from previous seasons, and Florence Wickham, who made an acceptable *Fricka*. The chorus of Valkyries sang rously in the last act. Mr. Hertz indulged in his old penchant for excessive dynamics several times, but on the whole his revelation of the cumulative marvels of the score was an unalloyed delight.

The new scenery—which, by the way, was painted in Milan—is excellent in the first and third acts. The second act set is a gaudy-looking affair, more suitable to represent a scene in Dante's "Inferno" than a mountain height near the Rhine. Its artificiality is further increased by the various poorly concealed entrances set about in various places for the convenience



Lucy Weidt as "Brünnhilde" in "Die Walküre," in Which She Made Her Début Last Week at the Metropolitan Opera House

of the performers. Several departures are made from Wagner's own stage directions in this act; thus, *Fricka*'s ram chariot is omitted altogether, the goddess making her entrance in rather undignified fashion by climbing down a steep path; and the stage is darkened by the beginning of the "Todeskundigung" scene, which is long before it is supposed to be. The management of the fight in the clouds is rather more effective than it used to be. In the last act there is not sufficient daylight after the Valkyries' departure, and the flying horses in the "Ride" are not shown.

The enormous audience that gathered on Thursday evening of last week witnessed a performance of "Aida" that was impressive, well balanced and sumptuously dressed. All of the melodic, spectacular and dramatic features that have combined to make this opera so perennially favored were brought into evidence by a noteworthy cast under the masterful direction of Toscanini.

The finest of the individual performances were contributed by Mme. Homer, Pasquale Amato and Caruso. Mme. Destinn, as *Aida*, was not in her best voice in the beginning, but the huskiness of tone wore away and the highly effective and artistic performance of the rôle to which she has long accustomed us was the result. Mme. Destinn's considerably amplified stage appearance does not aid her in creating the best dramatic illusion.

Caruso In Good Voice

Caruso was in good condition, and his admirers gave him a tremendous reception. Amato's *Amonasro* would have been hard to improve upon, his magnificent voice and assured artistic method commanding the plaudits they deserved. Mme. Homer invested *Amneris*, one of her finest rôles, with opulence of vocal beauty and picturesque stage demeanor, and Rita Fornia, as the *Priestess*, sang sweetly and well. Didur's *Ramfis* was the weak spot in the cast. Toscanini's reading of the score was, of course, authoritative, although occasionally he allowed his brasses to become too emphatic.

For "Madama Butterfly" at the Saturday matinée the house was again thronged, and the audience included Puccini himself. The composer was called before the curtain at the end of the first act to bow his acknowledgments of thunderous applause. The performance was as meritorious as should be expected with Miss Farrar and

Messrs. Martin and Scotti in their accustomed rôles. The charm and pathos of Miss Farrar's impersonation of the unhappy *Cio-Cio-San* were as potently moving as ever, and all three were in excellent voice. Mr. Martin's acting was resourceful, and he displayed marked fluency and ease as well as purity of tone in his singing. Marie Mattfeld's *Suzuki* was distinguished by musical intelligence and right feeling.

A change in the "business" of the concluding act was perhaps due to the influence of the composer himself. Formerly *Cio-Cio-San* was accustomed to stab herself behind a screen, but on this occasion, with increasingly poignant theatrical effect, she slew herself in view of the audience.

Puccini's colorful and melodious "Bohème," on last Monday evening, was marked in the performance by Hermann Jadlowker's first appearance here as *Rodolfo* and by Toscanini's first appearance as conductor of this particular opera. Mr. Jadlowker achieved unquestionable distinction in his rôle by his fervency and grace of acting and by the quality of his flexible and well managed tenor. Toscanini's reading, which was characterized by a slower tempo than is usual, brought out all the brilliant color of the orchestration. Inasmuch as Mr. Toscanini conducted the original performance of this opera under the composer's supervision, his reading is, of course, authoritative. Puccini was in attendance at this performance also.

Miss Farrar's personal and vocal charm made of *Mimi* a most engaging and appealing personage, and Scotti, de Segurola and Didur gave distinct pleasure as *Rodolfo*'s Bohemian comrades. Bella Alten was an animated *Musetta*.

The Sunday Concert

In the first of the season's Sunday evenings Alfred Hertz led the orchestra in Seidl's arrangement of the "Tristan und Isolde" love duo and in Liszt's "Les Préludes." The soloists were Marie Rappold, who sang an air from "Trovatore" and a song by Van der Stucken; Lucie Weidt, who sang an air from "La Gioconda" and three German songs; Riccardo Martin, who sang airs from "Carmen" and "Tosca"; Walter Soomer, who sang two songs by Loewe, and Adamo Didur, who sang an air from "The Marriage of Figaro." Josef Pasternack was the associate conductor.

ALLEN HINCKLEY'S

LONDON TRIUMPHS

Critics Vie With One Another In Praise of the American Basso During His Recent Engagement at Covent Garden.

As "The Landgraf" in "Tannhauser"

"The chief characteristic of the performance as a whole, perhaps, was its breadth of style; Mr. Allen Hinckley's *Hermann* * * * one and all showed this, and it is a quality which it is tempting to suggest can weigh more in an opera of this scope than beauty of voice and good singing. Happily, though, both the last named qualities were in evidence, too."—*Pall Mall Gazette*, Oct. 7.

"Mr. Allen Hinckley sang sonorously and acted with dignity as the *Landgrave*."—*Westminster Gazette*, Oct. 7.

"Mr. Allen Hinckley as *Hermann* completed a front rank of unusual strength. Mr. Hinckley's fine voice sounded as sonorous as ever."—*The Standard*, Oct. 7.

"Mr. Hinckley as *Hermann* sang and acted superbly."—*The Evening News*, Oct. 7.

"Mr. Allen Hinckley was dignified and sonorous as the *Landgrave*."—*The Star*, Oct. 7.

"Mr. Allen Hinckley was impressive as *Hermann*."—*The Referee*, Oct. 7.

"The rôle of *Hermann* was sustained with distinction by Mr. Allen Hinckley, and altogether this was a notable revival, fully in keeping with the traditions of the Royal Opera House."—*The Sportsman*, Oct. 10.

"Mr. Allen Hinckley was an admirable *Hermann*."—*The Sporting Life*, Oct. 7.

"Allen Hinckley was once more an interesting figure as the *Landgrave*."—*Pall Mall Gazette*, Oct. 11.

"Mr. Allen Hinckley interpreted the passages for *Hermann* with impressive effect."—*The Lady's Pictorial*, Oct. 15.

"High praise must be awarded Mr. Allen Hinckley for his *Hermann*."—*The Lady's Pictorial*, Oct. 29.

As "King Marke" in "Tristan and Isolde"

"Mr. Allen Hinckley deserves mention for his skillful use of a sonorous bass voice in the part of *King Marke*."—*The Daily Telegraph*, Oct. 21.

"Mr. Hinckley, whose bass voice is precisely that best suited to *König Marke's* rôle, was not well treated, nor, for that matter, was the audience—in being deprived of a large part of the noble Rede."—*The Daily Telegraph*, Oct. 21.

"The rest of the cast was excellent, including an admirable *King Marke* in Allen Hinckley."—*Pall Mall Gazette*, Oct. 10.

"The rich sonorous voice of Mr. Allen Hinckley gave impressive effect to the character of *König Marke*."—*The Era*, Oct. 15.

"It would be difficult to imagine a finer performance of 'Tristan and Isolde' than that given at Covent Garden on Saturday night. Mr. Allen Hinckley was excellent as *King Marke*."—*The Daily Mail*, Oct. 10.



MR. HINCKLEY AS "THE CARDINAL" IN HALEVY'S "LA JUIVE"

"Mr. Allen Hinckley as the *King* was finely majestic, delivering the long address in the second act in an impressive way."—*The Daily Chronicle*, Oct. 10.

"The sonorous and dramatically interesting *King Marke* of Mr. Allen Hinckley."—*The Daily News*, Oct. 10.

"Mr. Allen Hinckley's glorious voice gave much distinction to the rôle of *King Marke*."—*The Musical Standard*, Oct. 15.

"Mr. Allen Hinckley struck the right note of sober dignity as *King Marke*."—*Birmingham Daily Post*, Oct. 10.

"Mr. Hinckley's deep bass voice gave weight to the words of *King Marke*."—*Harrogate Advertiser*, Oct. 15.

"Mr. Allen Hinckley again made an excellent impression as *King Marke*."—*The Daily Mail*, Oct. 21.

"The deep resonance of his voice was admirably suited to the music."—*The Referee*, Oct. 9.

"Mr. Hinckley's rich, deep voice was heard to great advantage in the part of *King Marke*."—*The Sportsman*, Oct. 10.

"The *King Marke* of Mr. Hinckley was a fine effort. It was a thousand pities that the part was so ruthlessly cut."—*The People*, Oct. 9.

"Mr. Hinckley was majestic as *King Marke*."—*The Evening News*, Oct. 10.

"As *King Marke* Mr. Allen Hinckley sang with impressive dignity."—*Sportsman*, Oct. 21.

"Mr. Allen Hinckley was an imposing *King Marke*."—*The Globe*, Oct. 21.

"The *King* of Mr. Hinckley deserves unstinted praise."—*Manchester Guardian*, Oct. 11.

As "Rocco" in "Fidelio"

"Mr. Hinckley dominated every scene in which he was associated. His picture of the bluff humane *Rocco* was a redeeming feature of the indifferent performance upon the last occasion that the work was heard at Covent Garden, even as it was the most striking embodiment of the present revival. There was a feeling of security whenever he was on the stage, and the duet with Mr. Hinckley, 'Jetzt, Alter,' was the best bit of combined work heard during the evening."—*The Standard*, Oct. 24.

"Mr. Allen Hinckley as *Rocco* was wholly admirable, singing and acting with great ease and certainty of effort."—*Pall Mall Gazette*, Oct. 24.

"Mr. Allen Hinckley gave a fine character study of the jailor *Rocco*, and employed his sonorous voice effectively in the solos and duets."—*Sunday Times*, Oct. 23.

"The successes of the evening were Mr. Allen Hinckley, who sang and acted admirably as *Rocco*, and Mme. —."—*Reynolds Newspaper*, Oct. 23.

"As the old jailor *Rocco* Mr. Allen Hinckley, in addition to singing well, gave an individual sketch of the character."—*The Evening Standard*, Oct. 24.

"The two chief successes of the evening were scored by those admirable singers, Mr. — and Mr. Allen Hinckley."—*The Globe*, Oct. 24.

"*Rocco* was first rate, giving just the touch of homeliness that is wanted."—*The Times*, Oct. 24.

"The performance on Saturday was most remarkable for the splendid playing of the orchestra, and the 'ripe' and genial singing and acting of Mr. Allen Hinckley as *Rocco*."—*The Daily News*, Oct. 24.

"Mr. Allen Hinckley's fine voice told well in the music of *Rocco*, the gaoler."—*The Daily Chronicle*, Oct. 24.

"So far as Mr. Hinckley, the tender-hearted *Rocco*, is concerned, the bass's smooth singing and even, round voice afforded the maximum amount of pleasure."—*Morning Advertiser*, Oct. 24.

"The *Rocco* of Mr. Hinckley was an excellent piece of work."—*The Morning Leader*, Oct. 24.

"Mr. Hinckley, delightfully sympathetic and pleasant as *Rocco*."—*The Observer*, Oct. 24.

"The jailor *Rocco* was played with ability by Mr. Allen Hinckley."—*Daily Express*, Oct. 24.

"Mr. Hinckley gave a fine embodiment of the humane jailor *Rocco*."—*The Referee*, Oct. 23.

"The chief success of the revival was won by Mr. Allen Hinckley, whose *Rocco* was admirable as a study and vocally quite striking."—*Sporting Life*, Oct. 24.

"Mr. Allen Hinckley as *Rocco* had the advantage of long experience and was excellent."—*Manchester Guardian*, Oct. 25.

"Mr. Allen Hinckley was an excellent *Rocco*."—*Westminster Gazette*, Oct. 24.

"Compensation was found in the personation by Mr. Allen Hinckley of the jailor *Rocco*, the humanity of the character being made pleasantly prominent and the music splendidly sung."—*Yorkshire Post*, Oct. 24.

"Mr. Hinckley as the kind-hearted gaoler *Rocco* sang with splendid effect."—*The Era*, Oct. 29.

"The *Rocco* of Mr. Hinckley was excellent."—*Shrewsbury Chronicle*, Oct. 29.

"The finest performances of the evening were those of Mr. Allen Hinckley as *Rocco* and Mr. —. The former sang admirably and acted with great naturalness and conviction."—*The Queen*, Oct. 29.

"The *Rocco* of Mr. Allen Hinckley was another admirable impersonation."—*Illustrated Sporting and Dramatic News*, Oct. 29.

"Mr. Allen Hinckley, the *Rocco*, dominated the stage whenever he was on it."—*Court Journal*, Oct. 26.

"Mr. Hinckley as *Rocco* was the best in the cast."—*The Academy*, Oct. 26.

"Mr. Hinckley put some fine singing into the part of *Rocco*."—*Country Life*, Oct. 29.



Dear MUSICAL AMERICA:

The end of the first week of opera found the good Signor Gatti-Casazza in such excellent humor that, at the Metropolitan, last Saturday, he abandoned his custom of always being on the stage, and promenaded the lobby. He had good reason to have a feeling of comfort, for the first week under his sole management had been a distinct artistic, as well as social and financial success, and, instead of the expected deficit of \$10,000, showed a profit of over \$4,000.

Some may claim that the good financial showing was due to the removal of the competition of the Manhattan Opera House. Personally, I am inclined to believe that it was principally due to the fact that the public has gone literally "opera mad," and that nothing will stop it, for a season, at least, even though the speculators are ruthless in their demands.

By the bye, while on the first night, the speculators had the public at their mercy, on the second night of the opera, they were offering some seats at reduced rates. Evidently many had been frightened away, and this is a danger point which may come up later in the season, namely, that many opera goers, especially those from out of town places, may become frightened at the big prices demanded for seats by the speculators who virtually have the entire seating capacity of the Metropolitan cornered, and so may stay away.

If you were to ask Signor Gatti-Casazza about this, he would shrug his shoulders and say "What can we do? It is the same in Paris, in Milan, and has not MUSICAL AMERICA only recently chronicled the fact that speculators had cornered the seats for the Caruso performances in Berlin, that the most exorbitant prices were demanded, and that even then, the public fought for the tickets?"

So you see, the evil does not especially belong to New York, and it is just as rampant in the great cities of Europe.

When it was explained to Gatti-Casazza that perhaps his choice of an opera for the opening night was not a happy one, mainly for the reason that the first night of the season is peculiar, because a great part of the audience comes there as a social function—to see and be seen—and not so much for the music; that they may have an opportunity to applaud their favorites, especially the tenor, and, being disappointed feel that they have been robbed of something which is their due, he replied:

"The social side of the opera does not concern me; I have to do solely with artistic values, and for that reason, I revived an opera which has a great and important place in operatic history, which has been recently received with marked favor in Europe. I believe I presented it with an artistic detail which would appeal to music lovers, and those who consider opera from an artistic and musical standpoint and not merely from a social point of view."

Thus, we see Signor Gatti-Casazza, who has been accredited by some with pandering to the demands of the society element, almost in a position of opposition to it, which should strengthen the confidence of the music lovers in his ability to raise the standard of opera giving in this country to a height it has never reached before.

Did it ever occur to you that an audience may sometimes compliment singers more forcibly by silence than by applause? This was seen to a remarkable extent, at the matinée at the Metropolitan Opera House last Saturday, when Puccini's "Madama Butterly" was given, with Geraldine Farrar, Riccardo Martin, Scotti, Mme. Mattfeld, etc.

At the close of the first act, Miss Farrar and Mr. Martin had so pleased the audience, that, after their last duo the curtain went down in absolute silence and it was not until the audience recovered

itself that it applauded for several minutes, and called out the artists again and again.

Can one have too much of a magnificent orchestra in opera? I am inclined to think so. As I told you before, I think there are occasions when the conductor, carried away by the splendid forces under his direction, produces a volume of sound, through, or over which, it is impossible for the singers to make themselves heard.

There were times when this was true in the performance of "Tannhäuser" last week, when Mr. Hertz was in the conductor's chair, and it was certainly true last Saturday, when Toscanini conducted "Madama Butterly." For this opera indeed, I believe that a smaller orchestra would be more effective.

By the bye, the war between Farrar and Toscanini must be over. You know that Toscanini has refused, in times past, to conduct when Farrar sang. However, peace is not established for good at the Metropolitan, as nearly all the artists are looking forward to the production of an opera which is not on the regular program, and which we will call "The Merry War," which is expected to break out when the Chicago contingent, with Campanini and Dippel at the head, arrive to give a season in New York. Campanini and Toscanini do not love one another, and, as for the situation between Dippel and Gatti-Casazza—that has already filled so many columns that it needs no further exploitation.

You remember that a little time ago I suggested that a place be found on the stage for the unfortunate wives of the deposed Sultan of Turkey?

After launching such a practical suggestion as that it strikes me as surprising that Miss Persis Hammond wants to establish a home for them, or, rather, wants someone else to establish a home for them, in Pittsburgh.

Turkish Harem Pittsburgh! One could almost extract a chuckle or two from that combination of ideas.

"Poor things," says Miss Hammond, "they are so unhappy now that the Sultan has been deposed. They are accustomed to a life of luxury, and do not know what to do now that they are turned out of the harem. Won't you Christian women of Pittsburgh please interest yourselves in them and offer them a refuge there in free America?"

I fear that Miss Hammond has been living somewhere out of the world, as a missionary, and that she is lacking in the mundane *savoir faire* necessary for the conducting of such matters.

Alas for her plan! The Christian women of Pittsburgh did not take to the idea. Why do you suppose that it never occurred to her to appeal to the heathen men of Pittsburgh? I am sure that they would have aided her in her worthy project.

But I go back to the stage and the musical comedy idea. There the harem ladies would certainly make a hit and the Great White Way would probably be more hospitable to them than all the smoky cities of America.

It is not often that what one has spoken, or penned, in the dim and misty past is unearthed and made the occasion of a response. This, however, has happened to me in receiving the letter which I herewith give for your benefit.

The writer's name I had seen variously printed, sometimes as "Agnes" and sometimes as "Agner," as the author of certain articles in the Philadelphia papers, which had attracted my attention, in the first place through their idealism, and in the second place through what appeared to me the misdirection of the same.

If my memory serves me rightly, Miss, or Mrs. Hogan was pointing out the spiritual possibilities of music through the advance of harmony and other progressive features of music, and declaring that the listening to music would eventually become entirely a spiritual activity, devoid of an attention to the coarser rhythmic musical elements, and reverently indulged in in a somewhat religious spirit in something approaching temples devoted to the purpose.

Without actually quoting Shelley, as I do now, I paraphrased, in my comment, his "pinnacled in the intense innane." I held out for the fact that the more highly developed man becomes in what we call a spiritual way, the more he must learn to treat properly his body and the physical world, rather than to attempt the extinction of them, and that this meant the maintenance of rhythm, and good, strong, physical rhythm at that. Well, Miss, or Mrs., Hogan finds my point of view obscure. Here is what she writes:

"DEAR MR. MEPHISTO:
My attention was called some time ago to some elaborate mental contortions over an article of mine in the Philadelphia Record. It is perfectly certain that the reading of your criticism furnished me more amusement than you enjoyed in writing the same.
However, it affords me pleasure to give

you my correct name and address, and assure you that neither my name, nor vocation, nor habitat are enveloped in mysteries beyond the ken of the human mind. It would afford me pleasure to know the effect upon your exalted conceptions when you are hereby assured, first, that I am in the general struggle for existence with you and other unredeemed mortals. And, secondly, that I am a plain woman in the pursuit* of truths just a trifle freer from obscurity than your comments upon my obscurity, so pleasantly dealt with by you. In fellow suffering, permit me to subscribe myself,

Sincerely yours,
AGNES GORDON HOGAN."

As to the effect upon me of knowing that Miss, or Mrs., Hogan is in the general struggle for existence, and is in search of clearer truths, the basis of whose clearness she so excellently posits—why, I am only astonished that the "general struggle for existence" has not divested her of the aberrations and tangents of idealism, leaving her idealism's core; and I am further astonished that she should pursue truths by going exactly in the opposite direction from that in which they are to be found.

Anyway, I have solved the Agnes-Agner problem. Now arises another problem equally veiled in darkness and mystery—is it Miss or Mrs.?

Did you ever, in the most innocent pursuit of your most ordinary affairs, suddenly become aware of the fact that somebody thinks you are pursuing them with villainous intent?

I should not wonder if this were a universal experience. It has happened to me on more than one occasion, but it is perhaps natural that my intentions should invariably be thought to be villainous, so I may not be a good subject for an investigation of this matter. Anyway, the following letter in the *Evening Sun* seems to strike a responsive spot in my soul, and it occurred to me that it might do the same with a good many others. In view of the additional fact that its writer has a clever gift of expression, I give you the letter in full, and you may compare it with similar experiences of your own.

To THE EDITOR OF *The Evening Sun*.—SIR: I was the witness last evening to an effect of music on the feminine mind so unexpected that suspended as it were betwixt curiosity and penitence, I appeal to you for a solution of my embarrassment. I was proceeding down Fifth avenue, between Thirteenth and Twelfth streets, when a sudden access of good spirits led me to break into whistling the familiar song of *Musetta* from "La Bohème."

The instant the first notes struck the air a young lady a full block ahead of me carrying a suitcase (it was still but in the neighborhood of 10 o'clock and the sidewalk was fairly occupied with people) threw one startled look behind her and burst into a run. She ran to Eleventh street, glanced back, and turned northward. This rather embarrassed me, as that is my street, and although my whistle had been frozen immediately the fact that I must turn into the same street might seem, perhaps, to corroborate her apparent suspicions.

In order, therefore, to avoid the sinister connotation of my silent and stealthy pursuit and to remove any unfavorable impression which my rendering of Puccini's melody might have created, I promptly on entering Eleventh street struck up my favorite solo from the last act of "La Bohème." The young lady with the suitcase was nearly to Sixth avenue by this time and walking; but no sooner had the sound traveled to her ears than again she cast a startled look behind her and fled like the wind. As my door is in the middle of the block I could not tell what effect further experiments might have—whether Debussy, Charpentier or the later Strauss (for she may have been a devotee of the modern school) would have reassured her. In the meanwhile I beg your advice and am

PUZZLED.

It would be hard to know just how to answer "Puzzled." He doesn't publish his picture along with the letter. If he did, that might help us some. I am afraid there was something the matter with his whistle. I once whistled very softly that wonderful melody from the G Minor Ballad of Chopin on top of a Fifth Avenue bus. A very charming young lady in the seat just in front of me turned swiftly around and shot an instantaneous searchlight glance to see what manner of man was whistling

Chopin on top of a 'bus; but the speed with which she turned back has brought up a question with me as unanswerable as "Puzzled's" question is to him.

The lady did not run away, but why did she turn back so quickly? Is it that she got a glimpse of the cloven hoof, or was she merely abashed at being caught off her guard? A look of about a sixteenth of a second sufficed her, but I have spent hours over the problem with no more success than "Puzzled."

Gustav Mahler is undoubtedly subscribing to Rosenthal's dictum about the Mephistophelian spirit being the highest thing in art. For proof of this you have only to look at the program of diabolic music which he put before his auditors at a recent Sunday afternoon concert at Carnegie Hall.

There was the overture to "Der Freischütz," with its gruesome "Wolfschlucht" scene, where, by an alliance with the Prince of Evil, Caspar moulds the unerringly fatal bullets. Then there were numbers from Berlioz's "Damnation of Faust"; and, as if this were not enough of such music for this Sunday audience, Mahler piled Pelion on Ossa by adding Liszt's "Mephisto" Waltz. It must certainly have been a devilish humor in which the audience left the hall.

There was Tschaikowsky's Fifth Symphony, to be sure, but Tschaikowsky is apt to take one to the depths rather than the heights. There should have been a sign over Carnegie Hall doorway on the occasion of this concert: "Abandon hope all ye who enter here."

People who object to Italian emigration on a large scale will have other reasons for objecting to the entry of "Ysobel" into America than its possible liability to duty.

The singers who will sing it are Giorgi, Nicoletti, Gregoretti, Michaeli, Bellatti, Truchi-Dorini and Clandestini.

To the numerous and increasing champions of opera in English for America this galaxy of the Sons and Daughters of Sunny It will prove as a veritable red rag to a bull.

Bonci, though, comes to the rescue and announces that in his forthcoming recitals he will sing songs in English. In fact, he makes a great card of it. I am willing to wager that he will do it well, even if it is to be accomplished as, he says, by singing with "the voice toward the front of the mouth." I thought that we were getting past the day when we were told to put our voice in the front, or the back, of our mouth, in our larynx, our semicircular canal, or our veriform appendix. Still, if one is to study the real *bel canto*, I suppose he cannot escape these terms.

Only when one Wüllnerizes can he do as he pleases. But I wish that a lot of the people who do as they please would do more as Wüllner does.

Bonci says there are some tremendous difficulties about the English pronunciation, that he has stumbled up against such words as "heavenly," on which he has spent entire hours of practise.

It is all in the point of view. "Heavenly" is as smooth as peaches and cream to an American. Anyway, Bonci gives us credit for having a much more singable language than the Germans.

What do you think of this? According to the papers, Miss Scholder, with the assistance of the Misses Harriet, is to give a joint recital in Mendelssohn Hall.

Let us hope she won't dislocate it.

Your MEPHISTO.

Arthur Friedheim, the pianist, is the latest convert to the Clutsam crescent-shaped keyboard. He used one at his last recital in Munich.



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NEW TSCHAIKOWSKY AIRS FINELY SUNG

Excerpts from "Jeanne d'Arc" Alive with Interest—Sara Anderson Damrosch Soloist

Sara Anderson, soprano, was the soloist at the fourth Sunday afternoon concert of the Symphony Society of New York, on the afternoon of November 20. The program was as follows:

Schumann, Symphony No. 1 in B Flat; Tschaikowski, Excerpts from "Jeanne d'Arc"; a. Air and Finale from Act 1, Mme. Anderson and Chorus; b. Ballet Music (first time in New York); Wagner, Excerpts from "The Flying Dutchman," a. Overture, b. Spinning Chorus and Senta's Ballad, Mme. Anderson and Chorus; Debussy, "Rondes de Printemps."

The program and its performance were inspiring throughout. Mr. Damrosch took the Schumann at a good tempo, and accomplished some particularly fine nuancing at the close of the third movement.

Much of the interest in the concert centered in the none too well known aria from "Jeanne d'Arc" and the entirely unknown ballet music from the same opera.

The richly melodious and dramatic aria, Mme. Anderson sang fervently, in a voice of clear and ringing quality. In dignity and breadth she rose to the demands of the work, which, however, might have been interpreted with more poignancy. The aria clamors for the stage. It brims with Tschaikowski's dramatic genius, as well as with his almost uncanny psychological power. The religious ecstasy of the heroine is made almost visible by this remarkable music with its luminous, shimmering effects, mingled with bell tones.

A woman's chorus, from the Institute of Musical Art, assisted and sang the voices of the angels. The angels, it is to be noted, were sufficiently alive to the trend of things to sing in English, while the heroine sang in her native French.

The ballet music from "Jeanne d'Arc" came as a complete surprise in its extraordinary freshness, vivacity, variety, and color. It is full of melodies so simple and new that it seems amazing no one had thought of them before.

This whole Ballet Suite positively buzzes with interest. There is much of the Russian folk spirit in it, and Tschaikowski cannot escape his scale counterpoint at times. The work had everybody literally by the ears, and will certainly become a popular orchestral number in America.

Mr. Damrosch gave a virile reading of the "Flying Dutchman" overture, and in Senta's ballad Mme. Anderson showed a greater dramatic power than in the Tschaikowski aria, and sang with splendid tone. Good

work was done here again by the women's chorus.

Debussy's "savage banners of May" again waved and fluttered through their strange orchestral undulations. The work makes an excellent impression upon repetition, and yet one does not carry away so definite a memory as from the "Afternoon of a Faun."

Eva Mylott's Kansas City Recital

KANSAS CITY, Nov. 16.—Eva Mylott's recital at the Conservatory of Music last Friday was of special significance as indicating the high standard of the artists who have been engaged to take part in the series of concerts arranged by the conservatory. Her luscious contralto voice, resonant in the lower register and shading off beautifully to a pure mezzo-soprano quality in the higher notes, combines, with intellectual versatility, to make Miss Mylott a singer of unusual power. The Gluck recitative and aria, "Che Faro," Bohm's "Still wie die Nacht" and "Im Herbst," by Franz, were among her best interpretations.

Michael Elliot's Classic Dances Seen in Altoona, Pa.

ALTOONA, PA., Nov. 19.—Michael Elliot, the interpretative dancer, delighted a large audience at the Mischer Theater to-day, when she appeared there, together with the Pittsburg Symphony Orchestra. Miss Elliot was seen in Grieg's "Peer Gynt," MacDowell's "Wild Rose," "Poppy" and "Water Lily" and Arthur Farwell's "Domain of Hurakan." She interpreted in gesture and motion the poetic contents of these works with consummate art. Miss Elliot was very enthusiastically received by a large audience, and it would be difficult to say in which of her various interpretations she gave most satisfaction.

Karl Jörn, Tenor, and Ferdinand Kauffman, Violinist, Arrive

Karl Jörn, tenor of the Metropolitan Opera Company, returned to New York by the *Kronprinz Wilhelm* November 21, after filling concert engagements in Austria and Russia. Before beginning his season here in January he will make a concert tour of Mexico and South America. Another passenger was Ferdinand Kauffman, a violinist, who is making his first visit to America for a concert tour. Herr Kauffman conducted the Berlin Symphony orchestra with success at a recent concert.

London Ban Off "Salomé"

LONDON, Nov. 22.—The ban on Richard Strauss's "Salomé" has at last been removed in London by the Lord Chamberlain, and the opera will be given by Thomas Beecham's company at Covent Garden next month. Aino Ackté will sing the title rôle. It is understood that certain alterations in Wilde's text will be required.

WHEN MARY GARDEN WAS A GIRL IN CHICAGO

STORIES of the youth of Mary Garden, recently forthcoming from the pen of Littell McClung, of Chicago, contain mention of the fact that a shining career as a vaudeville artist was once predicted for Miss Garden.

Mary Garden was born in Scotland, but when she was a child her parents came to America and settled in Brooklyn. But before Mary was fourteen years old they came to Chicago, where the father held a position with a bicycle manufacturer. By the time she came West Mary began singing for the love of the songs. This display of talent pleased the Garden family. The family wish, however, was that she should study the violin. The future prima donna learned to play the violin well. Not long after coming to Chicago she became a pupil of Mrs. Sarah Robinson Duff.

"At that time (when Miss Garden was scarcely out of short dresses) the Columbia Theater, which burned in 1900, stood on Monroe street, just west of Dearborn. The manager was William J. Davis, Sr., now manager of the Illinois Theater. There the Bostonians and the McCall Opera Company sang. When Mrs. Duff's girls would come to the Columbia Theater or to the Haymarket Theater, which he also managed, Mr. Davis would arrange an impromptu concert after the play or opera. Generally Mrs. Nellie Skelton would play the piano while the girls sang. Their répertoire was naturally a sort of musical club sandwich."

Between classics, Mr. McClung explains, they would sing a bit of ragtime. Mary particularly liked the old-fashioned songs.

"A Scotch girl, the love of the songs that touch the heart and bring mist to dry eyes was a part of her love of music. Unconsciously, almost, her natural talent as an actress first became apparent in her

rendition of these songs." The story goes on to relate how one night there was a concert that followed a dinner at the Union League Club. Miss Garden there was urged by Mr. Davis to sing one of her best numbers.

Though a bit timid, the future *Thais* and *Salomé*, then hardly more than of schoolgirl age, stepped forward and began singing "My Old Dutch." The tenderness, feeling and pathos young Miss Garden put into the rendition of the song affected all who heard her.

"I had heard her sing many times," said Mr. Davis, "but never had I seen her get so much out of a song. Her girlish beauty and the sweetness of her voice made a deep impression on all present. I know there were tears in my eyes."

"'Mary,' I said, 'you have got a great future in vaudeville. If you'll just put on a coster suit and sing like that you will win audiences right from the start!'

"I gave this advice, for vaudeville then was just coming into great vogue and I believed her future was in it. Of course, none of her friends, myself included, dreamed that she was destined for a wonderful career in opera."

To this day, concludes the story, Mr. Davis is one of Miss Garden's friends and is sure that she has changed but little since she left Chicago to continue her studies in France.

"I never knew a young girl I liked better. She was always gentle, modest and sweet," he said, while showing the reporter a girlish picture of Miss Garden that had been given him just ten years ago. "There was no suggestion of forwardness about her, despite her magnetic personality. Mildness and gentleness were a part of her nature and I cannot think of her having any other disposition."

HAMLIN'S PROGRAM AND VOICE ENJOYED

Western Tenor Gives His Annual Song Recital in Carnegie Hall, New York

George Hamlin, the tenor, is known to New York principally as a sterling interpreter of oratorio. Last Sunday afternoon in Carnegie Hall he demonstrated that he was equally gifted as a singer of songs, and a large audience showed its appreciation of his work as such. Mr. Hamlin's program was as follows:

"Ein schoen' Tageweis," Old German; "Das Maedlein," Old Swedish; "Wonne der Wehmuth" and "Der Kuss," Beethoven; "Wenn du nur zuweilen lächelst" and "Von waldebränter Höhe," Brahms; "Lauf der Welt," "Zui Johannismacht," Oscar Meyer; "Lauf der Welt," "Zui Johannismacht," Grieg; "Flieder," Max Reger; "In der Rosenlaube am Rhein," Bungert; Recitative and Aria d'Azrael, from "L'Enfant Prodigue," Debussy; "Clair de Lune," Faure; "Wieglied," Moor; "Sunset," Arthur Dunham (dedicated to Mr. Hamlin); "Hymn to the Night," Campbell-Tipton (written for and dedicated to Mr. Hamlin); "A Little Dutch Garden," Loomis; "Turn Ye to Me," Old Scotch; "I'm Not Myself At All," Lover; "Were I the Tender Apple Blossom," Old Irish; "Heart, Ah Do Not Sorrow," Ries.

Mr. Hamlin was in excellent voice, and sang these numbers in gratifying style despite an occasional trace of hoarseness.

The two Brahms songs which he offered are unusually pleasing, and together with the Beethoven *lieder* and the old German and Swedish numbers were admirably delivered. The best thing of the entire recital was the Grieg "Lauf der Welt," which, ever since Dr. Wüllner introduced it here last year, has been encored by audiences. Such was the case last Sunday and even after one repetition the applause was such that for a moment it appeared as if it would have to be gone through a third time. It seems destined to become one of the most popular numbers on recital programs, and certainly will have no difficulty in so doing if rendered as Mr. Hamlin does it. It was a pity that he should have selected "Zur Johannismacht" as his other Grieg offering, for it is not of its composer's best.

Mr. Hamlin's singing also gained an encore for Max Reger's "Flieder," which could scarcely have gained this distinction on its purely musical merits. In Bungert's "In der Rosenlaube am Rhein" he fully brought out the comic nature of the text. As an encore to this he sang Schubert's "Serenade."

Debussy's aria of Azrael, from "L'Enfant Prodigue" has little of the real Debussy in it, but it was much applauded. Arthur Dunham's "Sunset" is interesting in spots. Very dainty, on the other hand, was Loomis's "Little Dutch Garden," and Lover's "I'm Not Myself At All," in which the singer delivered the Irish brogue delightfully and greatly amused the house. At the close of the program Mr. Hamlin gave the drinking song from "Cavalleria Rusticana" as an encore.

The name of the accompanist was not given on the program. However this may have been, his work stood out conspicuously by its remarkable excellence.

Comments of the New York papers:

His singing is filled with imagination and guided by a fine musical intelligence.—The Sun.

The singing of a mature artist, fully alive to both the music and the poetry of his songs.—The Tribune.

It was a program skillfully arranged with a feeling for contrast that made the several numbers on it heighten each other's effectiveness. It is not chiefly for delight in a voice of great natural beauty or of sensuous tone that Mr. Hamlin's singing is to be enjoyed, but rather for the truly musical feeling, the distinction of style, the innate perception of the salient and significant character of each of his songs that mark his singing. There was much that was fine in it yesterday, in finish of phrase and excellence of declamation and diction, in sentiment and variety of expression.—The Times.

Adah Hussey in the West

Western audiences and critics have been paying tribute to the artistic accomplishments of Adah C. Hussey, contralto, whose Fall tour has covered a wide spread of territory from Massachusetts to South Dakota. Many of Miss Hussey's recent recitals have been given in Wisconsin, where Milwaukee, Appleton, Kenosha, Platteville and Madison audiences have acclaimed the

richness and sympathetic qualities of her voice and the artistry of her interpretations. Miss Hussey's tour began in Massachusetts and continued in New York, Michigan and Illinois before she went to Wisconsin. Recently she has sung at St. Peter, Minn., Aberdeen, S. D., Mason City, Ia., Sterling and Freeport, Ill., Lake Geneva, Wis., Fort Wayne, Ind., Dwight, Ill., and Lima, O.

Success for Zerola in Private St. Louis Recital

ST. LOUIS, Nov. 15.—Nicola Zerola, the Italian tenor, with the Chicago Grand Opera Company, sang this afternoon in a recital at the home of Mrs. Janet T. Davis and created a profound impression. Mrs. Davis had heard Zerola in "Aida" at Covent Garden, London, and so admired his voice that she decided to ask him to sing for her this Winter. The program contained almost exclusively selections from the modern Italian school by Leoncavallo, Cilea, Puccini, Giordano and others, and at the special request of the audience, he added "Addio Sante Memorie" from Verdi's "Otello" rousing the guests to a high pitch of enthusiasm. The recital was brought to an end with Tirindelli's "Always Love," which the tenor had to repeat in answer to the demonstration.

Miss Hodkinson a New Jersey Soloist

Emma Walton Hodkinson, soprano, who has exercised imagination and initiative in dealing with the subject of women composers in America, was the soloist at the annual reception of the Women's Club of Cliffside Park, N. J., Saturday evening, November 19, Harry Howe Whittaker being the accompanist. Miss Hodkinson has been making headway as a conductor of women's choruses, and the Philharmonic Choral Club of New York, which she leads, held its first social function on the evening of November 16, at her new Broadway studio. Miss Hodkinson is planning a number of recitals in conjunction with Florence Newell Barbour, the Rochester composer.

Paulo Gruppe in Houston

HOUSTON, TEX., Nov. 8.—A good audience in point of numbers and of thoughtful appreciation was that gathered at Beach Auditorium last night to hear the Dutch cellist, Paulo Gruppe. The superbly fine instrument on which the young man played gave out a tone voluptuously full-bodied that could be made languorously tender and most delicately sweet. Nothing on the program was more thoroughly enjoyed than the set of strongly characteristic Popper waltzes. The Klengel Nocturne showed some double-stopping that was fascinatingly fine, as well as some thrillingly lovely harmonics. After his program was ended the cellist was three times recalled.

W. H.

Scotti Sings in Omaha

OMAHA, NEB., Nov. 4.—On Tuesday afternoon, November 1, there took place the first concert of the B. H. W. Concert Series, and Antonio Scotti, baritone, was greeted on that occasion by a large and brilliant audience. Signor Scotti sang himself into the loving remembrance of his auditors and could have held them spell-bound far beyond the time limit of his program. Signor Scotti was well, but not spectacularly, accompanied on the piano by Adams Buell. The latter, however, sustained a full half of the program with solo work, in which he displayed clear technic, rhythmic sense and excellent taste.

E. L. W.

Arnold Dolmetsch Back; Will Tour

Arnold Dolmetsch, who plays the musical instruments of the seventeenth and eighteenth centuries, arrived in New York November 20 from a six weeks' stay abroad, during which he lectured in London and before the Bibliothèque Nationale in Paris. Mr. Dolmetsch said that French makers of musical instruments had admitted to him that they could not duplicate the harpsichord, clavichord and other old instruments as well as it was done in America. He is to make a tour that will take him as far as the Pacific Coast.

Philharmonic Concert and Bertram Schwahn's Recital

Concerts were given in New York Tuesday evening, November 22, by Bertram Schwahn, baritone, at Mendelssohn Hall, and by the Philharmonic Orchestra, with Gustav Mahler, director, and Alma Gluck, soloist, at Carnegie Hall. Full reviews of these events will be published in MUSICAL AMERICA next week.

Rudolf Berger Touring Holland

Rudolf Berger, the German tenor trained in America by Oscar Saenger, is making a notably successful tour of Holland, singing *Lohengrin* at the Wagner festivals in all the principal cities.

"YSOBEL" IS BEAUTIFUL SAYS ITS PRIMA DONNA

Bessie Abott Arrives to Star in Mascagni's New Opera and Gives Her Views of the Score

Bessie Abott, who is to sing the leading rôle in Mascagni's new opera, "Ysobel," arrived in New York, November 12, from Europe, bringing with her assurances that Mascagni was surely coming to New York to conduct his opera and also that he had given it a particularly beautiful score. A dispatch from Milan states that Mascagni hopes to complete the orchestration of his opera this week and that when he has finished it he will go to Rome for a few days before sailing for New York.

"It is good to return home again," said Miss Abott. "I would far rather sing in America than any other land. I think Americans will like 'Ysobel.' The music is beautiful. The first of the three acts is partly descriptive and partly dramatic. It deals largely with the pageantry connected with a 'Court of Love,' in which gallant knights are seen contending for the love of the Princess. One of the most wonderful episodes in the act is the invocation of the romantic hero, a young woodman, who calls a falcon from the sky and offers it to *Ysobel* as a tribute to her virtue. Another charming incident is a solo in which *Ysobel* sings her thanks to the white mantle, which is the symbol of her innocence.

"The second act lasts only fifteen minutes. It is really a long, lovely intermezzo—an orchestral meditation on the ride of *Ysobel*, the ride which is to free her father's subjects from the sentence he has passed on them.

"But it is in the third act that the composer has been most inspired. It is more or less a marvelous love duo for *Ysobel* and her sweetheart, *Folco*, who, for the sake of her great purity, has dared death."

Miss Abott last sang here in 1908, finishing a three-year engagement with the Metropolitan Opera Company. She has spent the last two years in Europe, studying and singing in several places, chiefly Monte Carlo and Lisbon.

Choral Art Society of Portland, Me., Enters Its Seventh Season

PORTLAND, ME., NOV. 21.—The Choral Art Society of Portland, numbering about fifty singers, with Albert W. Snow, of Boston, conductor, is entering upon its seventh season. This society is founded primarily for the production of works which are best fitted for performance by a small chorus of trained singers amid appropriate surroundings. In its general purpose and scope the club follows the example of the Musical Art Society of New York. A program of ecclesiastical music will be given at St. Luke's Cathedral early in January, the society being assisted by a cellist from the Boston Symphony Orchestra and Clarence Shirley, tenor. For

the second concert, which will take place in April, the society will present as the soloist Reinald Werrenrath, baritone. The society's sustaining membership is to be increased to 150. The officers are: President, Charles E. Wyer; vice-president, Harry F. Merrill; corresponding secretary, Henrietta D. Rice; recording secretary, John Oakes Burke; treasurer, Herbert W. Bannard, Jr. Directors: Mrs. Fred H. Palmer, Mrs. Frank J. Bragdon and Albert W. Snow.

Fiedler Choruses Sung by Baltimore Women's Organization

BALTIMORE, NOV. 14.—A concert was given by the Woman's Philharmonic Chorus at Lehmann's Hall, Tuesday evening, at which the program included three songs by Brahms and two choruses, "Mai Nacht" and "Elfens," by Max Fiedler, director of the Boston Symphony Orchestra. Mr. Fiedler was present and accompaniments were played by A. Schucker, harpist, and A. Hockebarth and H. Lorbeer, French horns, of the Boston Orchestra. The soloists were Mrs. Henry Clay Brown, soprano; Mrs. Charles T. Crane, alto, and Alwin Schroeder, cellist. Joseph Pache was the director. W. J. R.

Beginning of the Opera Season

[Editorial in New York Times.]

It is a well-worn gibe that many persons who go to the opera do not comprehend the music, that their judgment is formed for them by others. Doubtless that is still true in New York to a certain extent, but musical taste has been greatly developed here by slow and sure processes. All the old jests about gossiping in the boxes while the performance is in progress and yawning over serious music belong to the past. The beginning of the season has been auspicious and the promise of a full term of lyric drama of the best quality, well sung and acted, should interest and satisfy everybody.

Heinemann in Milwaukee

MILWAUKEE, NOV. 21.—The performance of Alexander Heinemann at the Pabst Theater was a notable success and will be long remembered by Milwaukee lovers of lieder singing. Concerts of this kind have been taking place in the city continually for the last ten years, and this one attained the highest standard for quality. The program consisted of many familiar songs by Schubert and Schumann, with Loewe's "Edward" and "Three Wanderers" as encores. The work of John Mandelbrod as accompanist was on a plane with that of the baritone. M. N. S.

Boris Hambourg with Mme. Melba

M. H. Hanson has completed arrangements whereby Boris Hambourg, the cellist, will appear with Mme. Melba at the Bagby Musicale, in the Waldorf-Astoria, New York, on December 5.

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BOSTON RECITAL BY HELEN ALLEN HUNT

Interesting Program of Songs Given by Soprano with Isadore Luckstone's Artistic Assistance

BOSTON, NOV. 21.—A recital of songs was given in Chickering Hall last Tuesday evening by Mrs. Helen Allen Hunt, the accompaniments being played by Isadore Luckstone, with whom she studied last summer in Paris. The program was as follows:

"E ingratto, lo vegio," Galuppi; "An e in Aeolsharpere," Brahms; "Weigenlied," Humperdinck; "Die Nacht" and "Morgen," Strauss; "Der Gartner," Kahn; "O komm im Traum," Liszt; "War ich nicht ein Hahn auf frischem Wiesengrund?" Tschalkowsky; "Mon bras pressait," and "Dans la plaine," Widor; "Sur l'eau," Hue; "Le Bonnet du Luzon" and "Retractation," Mathe; "Le Miroir," Ferrari; "Vive Amour," Massenet; "Dear Dark Head," Fox; "Hopak," Moussorgsky; "From the Land of the Sky-blue Water" and "The Moon Drops Low," Cadman; "When the Night Comes," Carpenter; "Spring," Tosti.

Mrs. Hunt has sung often in recital in this city in recent years and she has not failed to give pleasure, but she has never before displayed such warmth of tone and such ability to express by tone color the effects she wished to make in her interpretations. That she has gained greatly in the art of expression was fully displayed in the varied and exacting program. It was not surprising that the audience desired a repetition of Humperdinck's charm-

ing lullaby. There were other songs on the program which are unfamiliar to Boston audiences, among them the dramatic Russian song by Moussorgsky. In this, as in the difficult "Retractation" of Mathe and in others, Mrs. Hunt displayed her versatility. There was a very large, enthusiastic and interested audience. The singer was warmly applauded and presented with many bouquets of flowers. Mr. Luckstone added greatly to the program by his exceptional accompaniments. Mrs. Hunt deserves a compliment for her excellent German and French diction, which she has recently studied with Bertha I. Kagan and Gertrude Fogler, respectively.

Daily paper comments:

Her legato; her attack, maintenance and ending of a melodic line; her management of breath, on which pure and significant phrasing depends; her use of tones at will to gain esthetic and dramatic effects either by the suggestion of a mood or by a frank appeal are all admirable. It would be easy to mention many instances, as her exquisite ending of Strauss's "Morgen," and her treatment of the songs by Brahms, Hue, Ferrari.—Philip Hale in Boston Herald.

In choice and arrangement of songs, the program was the work of a master builder. Mme. Hunt's use of the soft voice is most admirable. She sings as one who has planned her course with a song, who knows its content and the means for a clear and intelligent expression of it.—Boston Globe.

D. L. L.

To Give "The Children at Bethlehem"

Walter Damrosch has engaged Homer Norris to prepare the choruses for the performance of "The Children at Bethlehem," which are to be a feature of New York's Christmas musical offerings. There will be two or more performances in Carnegie Hall. On Christmas night there will be a performance in St. George's Church. The New York Symphony Orchestra will play the score. Performances in Philadelphia and Washington are likely to follow during the first week in January.

Esther Palliser, the American soprano, has been singing in London lately.

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FELY DEREYNE

Soprano

MARIA GAY

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ROBERT LASSALLE

Tenor

LYDIA LIPKOWSKA

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MARIO SAMMARCO

THE FAMOUS ITALIAN BARITONE SCORED A TRIUMPH AT HIS LONDON RECITAL LAST MONTH

Pronounced as Great in the Difficult Field of Song Recital as on the Operatic Stage

As an operatic singer who stands among the highest in the esteem of the musical public, Mario Sammarco received no more than his deserts in the tribute paid him yesterday evening by an exceptionally large audience. There can have been none present at Bechstein Hall who failed to appreciate a program cast in truly artistic form, and certainly none who did not wish the concert-giver all possible success during his forthcoming journeys in America. Mr. Sammarco has for long been recognized as a singer of conspicuous ability, but it is the consistent good taste and discretion shown by him in the exercise of his powers that stamp him as an artist of the first rank. Once again last evening the Italian baritone asserted his supremacy in the matters of style and expression and drew enthusiastic tokens of admiration from his audience. Mr. Sammarco is nothing if not sincere, and for the serious-minded manner in which he approaches his art, and for the evident thought he expends upon his readings of songs, he deserves nothing but praise. At the head of his list last evening stood two familiar songs, Caldara's "Come raggio di sol," and Gluck's "O del mio dolce ardor," to both of which he did complete justice. To his rendering of Battista Bassani's charming "Dormi, Bella, Dormi tu," the artist likewise imparted much eloquence. Exceptionally interesting and effective were the two excerpts from Monteverdi's opera "Orfeo," produced in 1607, which exhibits very remarkable affinities with dramatic music in its latest form of development. The beautiful and expressive "Lamento" and the dignified air, "Quale onor di te sia degno," were interpreted by the gifted artist in his finest manner. Following on with Lully's well-known "Bois epais," and Mozart's "Non piu andrai," Mr. Sammarco gave of the famous air from "Le Nozze di Figaro," so spirited a rendering that he was recalled to the platform five times. His third group of songs comprised the impassioned "Il tramonte," by Sgambati, Bossi's very animated and pleasing "Serenata," the tender and expressive "Melodia" by Martucci, and Sinigaglia's delightful "Stornello," interpreted by the artist with splendid verve. Another excellent performance was that of "La Morte di Rodrigo," from Verdi's "Don Carlos," which stirred the audience to enthusiasm. Mr. Sammarco concluded his recital by singing with notable fervor Tschaikowski's fiery "Serenade de Don Juan," Edward MacDowell's "The Robin," and a song entitled "The Farewell," by Percy Pitt, who played the pianoforte accompaniments during the evening in a helpful manner.

Altogether the recital proved thoroughly artistic and enjoyable, and at the close, Mr. Sammarco was recalled again and again.

"Daily Telegraph," Oct. 14th, 1910.

Mario Sammarco, the operatic star, has, of course, been long and deservedly popular in London, but Mario Sammarco, the lyric singer, was unknown here until last night, when that most admirable of baritones gave a recital at the Bechstein Hall. He was not long in convincing his audience that he is as great upon the concert platform as he is upon the operatic stage. Not, indeed, that there can ever have been any doubt upon the point in the minds of those who have heard him in, say, "La Traviata," and have learned with what interest and beauty he can invest even the most tedious of the lyric utterances of the elder *Germoni*. Only too many singers who have made their name in opera are apt to try to import into the concert room the dramatic methods of the stage. Signor Sammarco, however, is not one of these. Last night he kept that dramatic force of which he possesses so ample a share duly under control, and his interpretations of such fine airs as Caldara's "Come raggio di sol," Gluck's "O del mio dolce ardor," the "Lamento," and "Inno," from Monteverdi's "Orfeo," and Lully's "Bois epais," while rich in understanding, were by no means of that unrestrained type which operatic singers are so apt to affect. His singing was admirable both in the songs which we have already named, and in those by Sgambati, Bossi, Sinigaglia, Verdi and Mozart, the last of whom was represented by "Non piu andrai," in which Signor Sammarco scored one of his chief successes.

"The Globe," Oct. 14th, 1910.

Signor Sammarco's achievements at Covent Garden stimulated more than ordinary interest in his first concert recital at the Bechstein Hall last night. A considerable part of his program was made up of early Italian examples, among the more interesting being the "Lamento" and "Inno," from Monteverdi's "Orfeo." The reflective melancholy of the former contrasted vividly with the glowing lightness of the latter, and each found true artistic expression. As a study in temperament, Signor Sammarco did nothing better than Martucci's "Melodia," which, in common with the entire program, was perfectly phrased.

"Morning Post," Oct. 14, 1910.

"Signor Sammarco is one of the finest baritone singers that we have, and his efforts last night roused the audience to enthusiasm. The program included songs gay, sad, tragic and joyful by turns, and in these the singer's manner, expression and very voice changed."

"The Standard," Oct. 14th, 1910.

"Sammarco is heard so comparatively seldom in the concert room that a large audience was a matter of course at the Bechstein Hall last night, when he gave a recital. Certainly Sammarco sang splendidly last night. The beautiful quality of his voice, his wonderful control of it, the power and intensity of his singing, all these were as much in evidence as ever. An interesting number on his list was the "Lament," from Monteverdi's "Orfeo," a wonderfully vigorous and effective piece of

declamatory music, with now and again some surprisingly modern effects, and in penning this music Monteverdi, the Wagner of his time, may truly be said to have 'reached a hand through time.' The music was splendidly proclaimed by Signor Sammarco, as also was another excerpt from the same source, while in Lully's 'Bois epais' he did perhaps even better."

"Westminster Gazette," Oct. 14.

"Signor Sammarco, who has for long enjoyed a reputation as one of the most distin-

gly, Gluck, Bossi, Sgambati, Martucci and Sinigaglia—truly a fine array, and, moreover, one which afforded complete satisfaction to all who had the good fortune to be present.

"The art of Signor Sammarco is too well-known to call for detailed appreciation at the hands of a critic. Nature has given him a voice of beautiful timbre; he sings with true southern fervor and vitality. It remains only to add that yesterday evening served to exploit his talents to the best advantage, and that a full house applauded him to the echo."

"Morning Advertiser," Oct. 14th.

ample of his gift for dramatic singing the 'Death of Rodrigo,' from Verdi's 'Don Carlos,' was quite wonderful, and in some modern songs Signor Sammarco was also quite at his best."

"Evening News," Oct. 14th.

"Signor Sammarco's recital last night at the Bechstein Hall attracted a large audience and their expectations of a great vocal and musical treat were fully realized. The renowned and well-beloved baritone was in fine form. He had in his program some of the finest of old songs, such as Caldara's 'Come raggio di sol,' 'Bois epais,' and a less known, charming and appealing serenade by Bassani, attractive examples of modern Italian art and spirit by Sgambati, M. E. Bossi, G. Martucci, and Sinigaglia, Percy Pitt's fine song 'Farewell,' and Tschaikowski's 'Serenade de Don Juan.' The ease, verve and large-hearted feeling with which he sings, his breadth and finish of style, and the masterly command of vocal grace and effect aroused admiration and carried conviction. The Lamento and Inno from Monteverdi's 'Orfeo' were of the greatest interest. The composer, a revolutionary and much assailed innovator in his time, was a genius. His harmonies and his dramatic style sound quite modern; he combines truth with beauty of expression. Signor Sammarco sang these rhapsodies magnificently."

"The Star," October 14th.

"Signor Sammarco, who has for long enjoyed a reputation as one of the most distinguished and versatile of living baritones, gave last night, in the Bechstein Hall, the vocal recital which was to have taken place in the Summer. In the delightful fragment from Battista Bassani's cantata, 'La Serenata,' his voice came out with all its characteristic ease and spontaneity. The magnificent lament and a second scene from Monteverdi's 'Orfeo' which followed were given with extraordinarily appropriate feeling and with the beauty of phrasing that marks everything which he undertakes, and his control over vocal color was admirably illustrated by the way in which he sang a group of lighter songs. The singer was received after each group with very warm applause from a large audience."

"The Times," Oct. 14th.

"The accomplished baritone showed how large is the range of his sympathies and his command of style. Included in his numbers were two excerpts, 'Lamento' and the aria 'Quale onor di te sia degno,' from Monteverdi's 'Orfeo,' which, it is believed, had never been sung before in London. They suited the singer perfectly, and the 'Lamento' especially was given with fine dignity and expression. 'Non piu andrai,' a scene from 'Don Carlo,' and Tschaikowski's 'Don Juan's Serenade,' were other things in a program which held the interest of the audience from start to finish."

"The Sunday Times," Oct. 16.

"Signor Sammarco is such a popular singer at the opera that the rare chance of hearing him as a concert recitalist at Bechstein Hall was an interesting experience. He was in splendid voice and sang through a well-chosen program with wonderful beauty of voice and volume of tone. Of the many beautiful pieces of singing which Signor Sammarco gave during the evening, one must single out for special mention two exquisite arias from Monteverdi's 'Orfeo,' which were delivered with a beautiful breadth and dignity."

"The Daily Chronicle," Oct. 15.

"The magnificent quality of his voice carried all before it. Admirable, too, in a lighter vein was his vigorous performance of 'Non piu andrai.'"

"Daily Graphic," Oct. 14.

"One rarely has the opportunity of hearing Signor Sammarco, the great operatic baritone, on the concert platform. It was, consequently, with an unusual feeling of pleasure that I went to Bechstein Hall to hear the Italian singer in a program of quite unusual excellence. It would be difficult to point to any one item as being exceptionally well sung, for every song was given with such beauty of voice, purity of production, and refinement of style as one rarely hears."

"Reynolds' Newspaper," Oct. 16.

"Signor Mario Sammarco was cordially welcomed by an exceptionally large audience at Bechstein Hall, when he gave an artistically arranged vocal recital which could scarcely have been more enthusiastically received. His rendering of Mozart's 'Non piu andrai,' from 'Le Nozze di Figaro,' was given with a splendid verve, which won him five recalls."

"The Jewish Chronicle," Oct. 21.

"Signor Sammarco gave a delightful exhibition of his capacity for rendering old and modern music in perfect taste; he is a welcome recruit to the concert platform."

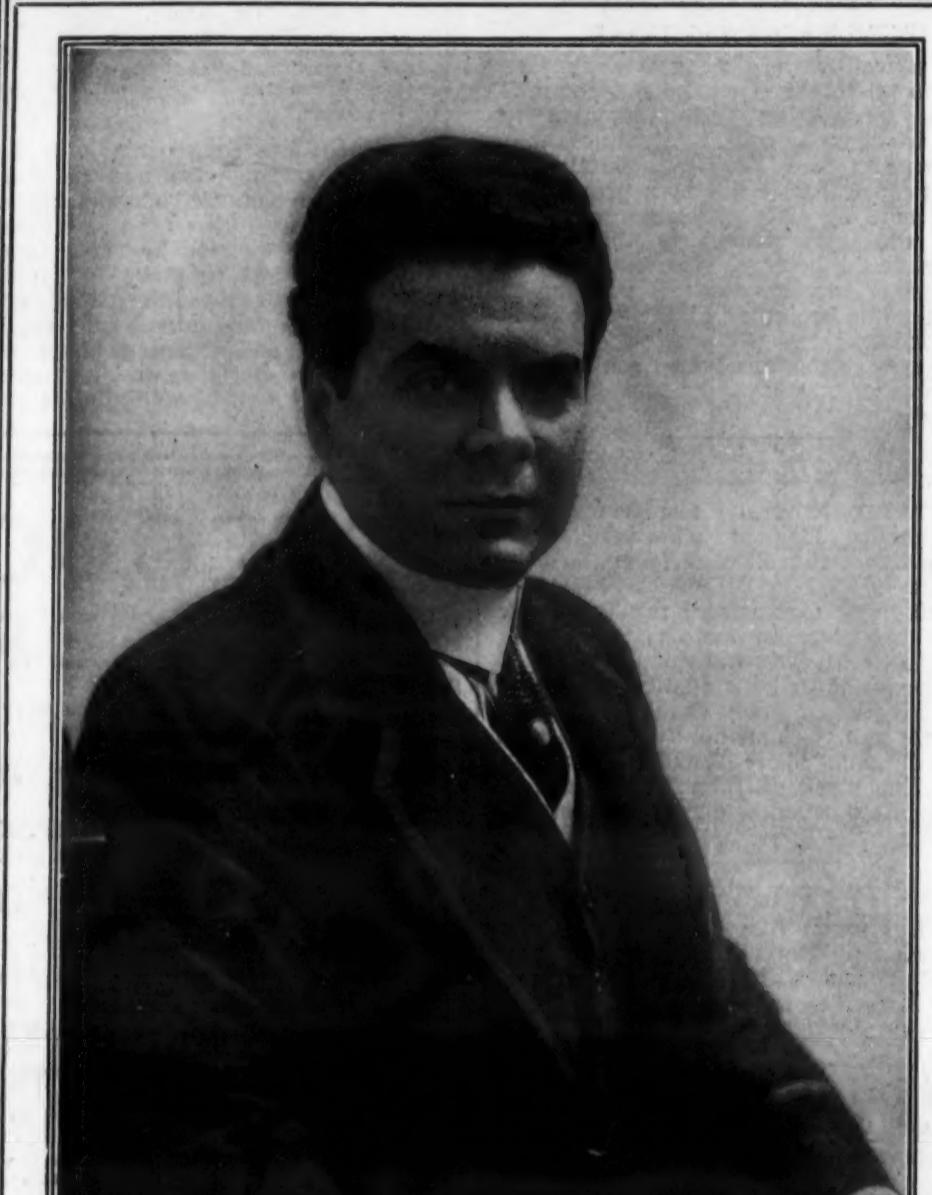
"Illustrated London News," Oct. 22.

"The concert given by that distinguished vocalist, Signor Sammarco, drew a very large and critical audience to Bechstein Hall last week, when his exceptionally fine singing met with unbounded appreciation. The excellence of his method, the beauty of his voice, his refined interpretative skill and remarkable versatility were again displayed to the greatest advantage."

"Dulwich Post," Oct. 22.

"The well-known baritone brought forward a scheme of a comprehensive character. Examples by Caldara, Gluck, and Bassani were given with appreciation, and Signor Sammarco was especially successful in two fine scenes from Monteverdi's 'Orfeo.' Both in these and in songs by Bossi, Sinigaglia and other Italian examples, there was a very complete display of vocal art."

"The Planet," Oct. 22.



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MARIO SAMMARCO

guished and versatile of living baritones, gave last night in the Bechstein Hall the vocal recital which was to have taken place in the summer, and was put off owing to the death of the King. The program ranged from Monteverdi to Verdi, and included songs, as well as airs, from operas. In Caldara's "Come raggio di sol" and Gluck's "O del mio dolce ardor," with which the concert opened, and in the delightful fragment from Battista Bassani's cantata "La Serenata," which followed, his voice came out with all its characteristic ease and spontaneity. The magnificent lament and a second scene from Monteverdi's "Orfeo," which followed, were given with extraordinarily appropriate feeling and with the beauty of phrasing that marks everything which he undertakes, and his control over vocal color was admirably illustrated by the way in which he sang "Non piu andrai," and a group of lighter songs by Sgambati, Bossi, Martucci, and Sinigaglia. The last group, which contained Tschaikowski's "Don Juan's Serenade," and a song by Mr. Percy Pitt, who accompanied throughout, were separated from these by the splendid scene of the death of *Rodrigo* from Verdi's "Don Carlos." The singer was received after each group with very warm applause from a large audience."

"The Times," Oct. 14th, 1910.

"It too frequently happens that an opera singer's repertoire is mainly confined to airs from the works in which he is wont to appear. Signor Sammarco, however, is one of the few who are capable of striking out a line for themselves, and in bringing forward so many interesting songs at last night's recital at Bechstein Hall he placed his hearers under an obligation of unusual magnitude. The program included two excerpts from Monteverdi's 301-year-old "Orfeo," *Rodrigo's* death scene from "Don Carlos," and songs by Caldara. Lul-

"Signor Sammarco, the famous Italian baritone, does not often appear in our concert rooms and his recital last night at Bechstein Hall drew a fine audience. He was at his best in older music, such as the beautiful lament and hymn from Monteverdi's "Orfeo," and Gluck's "O del mio dolce ardor," in which the magnificent quality of his voice carried all before it. Admirable, too, in a lighter vein was his vigorous performance of 'Non piu andrai.'"

"Daily Graphic," October 14th.

"Signor Mario Sammarco made a welcome appearance on the concert platform at the Bechstein Hall. Every one knows now how excellent a singer this artist is, and if he is heard at his best upon the stage this is not to say that his skill is not readily adaptable to the smaller requirements of the present occasion. Of the songs we heard him sing, the best given was a fine excerpt from Monteverdi's "Orfeo," "Quale onor di te sia degno," which is a remarkable aria, both in itself, and for the time in which it was written. Signor Sammarco sang it with great effect, and it suited his beautiful voice admirably. He also sang Gluck's "O del mio dolce ardor" in excellent style."

"Pall Mall Gazette," Oct. 14th.

"The beautiful voice and artistic methods of Signor Sammarco have rightly won him a position as one of Covent Garden's favorite artists. Last night, for the first time, he gave a song recital at Bechstein Hall, when he sang through an interesting program of songs, mainly by Italian composers. He was in splendid voice, and everything was rendered with superb tone and amazing power. There is no need to go through the program item by item. If one is to single out anything for mention, it must be the two arias from Monteverdi's "Orfeo," fine music, sung to perfection. As an ex-

ECHOES OF MUSIC ABROAD

Debussy's Protest Against the Festival of French Music in Munich
—Leoncavallo Now Evolving a Trilogy—A London Critic Would Like "Don Giovanni" if New Music Were Composed for It—Vienna's Boy Genius Dislikes Hearing Much Music Other than His Own

THE festival of French music held in Munich a few weeks ago was not viewed with unalloyed delight by all of the up-to-date and ahead-of-time Frenchmen represented on the programs as an opportunity to obtain a wider hearing for their "message to the world." A discordant note was struck, it seems, by Claude Achille Debussy, who is taken to task by Ernest Newman in the *Musical Times* for having delivered himself of some "rather surly and petulant opinions" to a correspondent of the *Ouest-États*.

"What have we to do over there? Did they ask us to go?" growls M. Debussy. "No! Then what is the use of this project? Everybody knows that we have been more than kind in our welcome of German musicians. In fifty years we shall see how much remains of these infatuations of ours. We like everything that comes from abroad. We clap our hands like children over any work that comes from afar—from Scandinavia, Germany or the Latin countries—without properly estimating its real weight and value, without asking whether the emotions of souls foreign to our own can rouse sincere feeling in us. It will be better for us when we cease imitating weakly what these people say in their own language; when we cease to rave over false Italianism in music and false Ibsenism in literature; and when certain of our compatriots cease to make themselves ridiculous by attempting to be exotics."

"The Germans cannot understand us, any more than we ought to try to reach them. Munich . . . is indifferent to our art. The concerts of modern music there are attended only by a few cultivated amateurs. People will go to hear French music out of politeness. They will, perhaps, applaud, with that German courtesy that is so hard to endure. But I am certain that our art will not have conquered any ground in Germany. Some people regard the festival as a means of bringing us together through our music. Music is not made for that—and the hour is badly chosen."

The tenor of this outbreak quite harmonizes with the protest drawn up the other day by Xavier Leroux, chairman of the music section of the French Authors' Society, against the "open door" to foreign works at the Paris Opéra and Opéra Comique. But in Debussy's case "there's a reason" more personal than the general motive actuating M. Leroux and his organized associates. Germany has consistently refused to accept Debussy *en gros*; it is willing to take what pleasure it can from occasional fleeting glimpses of him in his more transparent moods, but it absolutely rejects "Pelléas et Mélisande"—both the Berlin and Munich productions have proved such signal failures as to warn managers and directors in other cities to keep their hands off. We who have had unforgettable performances of the work here naturally think this state of affairs is the Germans' loss. Debussy pre-

sumably regards it as more particularly his! For marrying money doubtless has taught him that all lucre is not filthy—or, if it is, it is none the worse for that.

ALTHOUGH already on the trail of Circe before finally disengaging himself of his "Rose Cavalier," Richard Strauss will be literally kept busy to out-

ward in a German newspaper that sets forth the allurements of the post of verger-organist at a church in that enlightened community. The duties are thus catalogued:

"To play the organ at four services, and to lead the singing; to secure the services of singers, rehearse them, and, as they cannot be obtained in the town, provide the expenses of their journey and meals; to perform the functions of verger, including clerk's work, but not including bell-ringing and cleaning; while occupied at the organ to provide a deputy verger; to be at the vicar's service for baptisms and so forth."

The yearly salary offered for the post is forty-eight marks (\$12) with a special grant of fifteen marks for the deputy-verger and four for the organ-blower.

FORTUNATELY the *Observer* is not representative musically of enlightened London opinion. But it is extraordinary, to say the least, that any paper in a world

THREE are few pianists who rely exclusively upon their own drawing powers for their audiences in the English Provinces. Basil Sapellnikoff, the Russian pianist, is now making a comprehensive tour of England and Scotland, and associated with him in his concerts is Susan Strong, the American soprano, whose voice apparently has not suffered in the atmosphere of her London laundry.

WITH negotiations in progress for productions of "The Snow-Man" in both England and America, besides arrangements completed with Leipzic, Prague, Breslau, Düsseldorf, Frankfurt-on-Main and Brünn, as immediate results of the Vienna *première* of the pantomime, chubby-faced little Erich Korngold, the extraordinary boy composer—a *Wunderkind* in the real sense of that hard-worked term—may well be an object of envy to many a composer of three or four times his years who has knocked in vain at the portals of the greater and lesser opera houses of German-speaking Europe. Already two numbers from the score of "The Snow-Man," a waltz and a serenade, have found their way into the concert hall. This precocious youth, by the way, whose father, Dr. Julius Korngold, is the music critic of the Vienna *Neue Freie Presse*, has musical ancestors on both the paternal and the maternal side, among them several infected with the opera-writing germ.

Best of all that has been told of the thirteen-year-old genius who is likely to dispute the spotlight with Richard Strauss before many years have passed is the fact that in his ordinary life he is just a natural, wholesome boy among boys. "He does well at the school he attends," writes the Vienna correspondent of the *Musical Standard*. "His memory, while a wonderful one for figures and most other things, is peculiar in not long retaining the music of others, of which he dislikes hearing much. Evidently his thoughts are much occupied with his own creative work. When he gets hold of a new game he will perfect himself in it. In the most natural way he makes work and play alternate. He has a great liking for reading plays, on the construction and character-drawing of which he readily passes judgment.

"When the boy is about to begin a new composition he improvises on the piano; then goes out walking and broods over the musical thoughts that have come to him. But he does not put down a note until he has worked them out quite completely; while it is only within the last six months or so that he has filed what he has already committed to paper."

With Robert Fuchs, of the Imperial and Royal Conservatory, and Herr Zemlinsky, conductor at the People's Opera, as his teachers, he has been pretty well grounded in the classics. Bach is his favorite, despite the fact that he himself "is not only essentially modern in his harmonies, rhythms and the conduct of the parts but even strikes out entirely new lines of his own." At present he is at work on a piano sonata in E major, instigated thereto by Moriz Rosenthal, who is one of the most enthusiastic of his admirers.

FROM Zurich, where she has sung for two seasons, May Schneider, the young New York soprano, is to go to the Carlsruhe Opera, where her recent guest appearances secured for her the position of first coloratura singer. "American women's

[Continued on next page]



THE THREE FOREMOST CONDUCTORS OF PARIS

From left to right: Camille Chevillard, conductor of the Concerts Lamoureux; Gabriel Pierné, well known in this country as the composer of "The Children's Crusade," to whom the destinies of the Concerts Colonne have been entrusted, and André Messager, co-director with Philip Broussan and *chef d'orchestre* of the National Opéra, and conductor of the Conservatoire Concerts. These three men are the most conspicuous conductors in Paris's music world.

strip Leoncavallo in the quantity of stage music he turns out. That the prolific Ruggerio holds the record for fluency and facility in the manufacture of highly-colored scores has been pointed out before *à propos* of his present devotion to "Prometheus"; but the latest bulletin from his publicity department credits him with a plan to complete the trilogy—supposedly monumental—that he began with his early "Medici." The two succeeding operas in the trilogy are to be "Savonarola," in which, it is to be hoped, he will not make the fatal mistake of equipping the religious enthusiast with a tenor voice, and "Cesare Borgia." Meanwhile preparations are going forward for an early *première* of "La Foscarina," the scene of which is laid in Venice in the sixteenth century.

UNEMPLOYED organists with a reasonable degree of resourcefulness in making themselves otherwise useful may be expected to make a mad rush to a town in Germany called Kammerswaldau. The *Musical Times* holds up to the light an ad-

center should give space to such a diatribe against "Fidelio" and "Don Giovanni" as the *Observer* recently published. Its critic does not like either of these works. Of Beethoven's only opera he says that it consists of operatic commonplaces of the period and that our admiration of the work can never honestly be much more than the outcome of respect or sheer affectation.

As for "Don Giovanni," he thinks that it would be a splendid opera if only somebody would rewrite the story and somebody else the music! And this of Mozart's masterpiece! It is probable, however, that by the time the other London critics are through with the luckless writer he will have no spirit left to lift up his pen against recognized master works again. One of his colleagues is of the opinion that what with attempts to re-score Beethoven's symphonies and suggestions to re-write Mozart's operas it will be necessary soon to establish a Society for the Protection of Classical Composers—such a society might make tardy amends for the neglect they suffered in their lifetime.

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voices often are especially adapted for coloratura singing," observes *Die Signale*, commenting on Miss Scheider's new engagement. After hearing her as a guest *Violetta* the Carlsruhe critics dilated upon the purity and evenness of her voice and the "charming lightness and accuracy" of her coloratura work in the first act.

LONDON is expecting Pietro Mascagni to make a stop-over in England on his way to New York to assist in the production of "Ysobel"—a plan still enveloped in nebulous uncertainty. The object of the London visit is to conduct a concert.

It seems that "in spite of the rebuffs and failures which have beset his stormy career, the author of 'Cavalleria Rusticana' still retains almost the same boyish appearance as when he conducted at Covent Garden some years ago. His winning personality will prove attractive as of yore, but,"

M. A. P. opines, "a series of non-successes has shaken public faith in his operatic mission, and he is hardly likely to enjoy the furore which marked his former appearance here, when London society made him the lion of the season."

"He is, I am told, as superstitious as ever, and continues to be an ardent believer in the efficacy of charms and talismans. His waistcoat pockets are always stuffed with cabalistic tokens, each of which is supposed to avert some particular form of bad luck."

Then what has been told so many times is recalled, namely, that to one of these charms is attributed the success of the Intermezzo that made "Cavalleria" famous. Mascagni and his family were almost starved when he wrote "that immortal composition" (save the mark! it's high time for *M. A. P.* to see a doctor). When it was finished "despair seized him," as the story is now quite plausibly related, "and he flung it into the fireplace. At that moment his wife came into the room, bringing a new charm for his inspection and, luckily for the world, she was just in time to save the precious manuscript from the fire."

HER PUPILS MEET WEEKLY

Unique Gatherings for Mutual Improvement in Mme. Angier's Studio

Interesting work is being done by Mme. Elizabeth Angier at her studio at No. 100 West Eighty-eighth Street, New York, on Tuesday and Friday mornings. The pupils come together at the studio and sing for one another with Mme. Angier present to criticise their work and make suggestions. This is the way in which the great Franz Liszt taught the horde of pianists, which we know to-day as *Liszt pupils*; but this is only one phase of Mme. Angier's work, for she instructs the pupils individually throughout the week and uses this former

ON the Richard Wagner memorial tablet unveiled a few weeks ago in Venice on the house occupied by Richard the Great when the final curtain was rung down on his career the inscription, couched in old Italian by the poet d'Annunzio, runs this way: "23 February, 1883—in memoriam—1910—in this palace—Richard Wagner's last breath—souls hear him—sounding on, as the tide—washes the marble."

The tablet, which bears a bas-relief of the composer's head, has been hung with two laurel wreaths, one the gift of the Benedetto Marcello Lyceum, the other sent by the Paris Society of Music Lovers. The unveiling ceremonies were opened with the Prelude to "Die Meistersinger," and closed with the Funeral March from "Götterdämmerung" and the "Entrance of the Gods into Valhalla."

PIANO-TUNERS' Paradise has been found! In her recently published Journal, Mme. Jottrand, the wife of a French official in Bangkok, notes as a most important event "a visit from the gentleman who condescends to tune our piano. The arrival of this important personage, who has just landed from Singapore, is eagerly looked forward to, and so great is the demand for his services that he extorts fifty francs (\$10) for tuning an instrument. After leaving here, he proceeds to the Siamese Malay States, and from thence to Borneo, Sarawak, the Federated Malay States, and then back to Singapore."

WHEN Maggie Teyte—once upon a time it was Tait when Maggie was a little schoolgirl in Woolverhampton, and now, of course, it's neither Tait nor Teyte, but Scott—when, then, this Beecham recruit from the Paris Opéra Comique comes over to join the Chicago-Philadelphia Opera Company next year she will also be heard in the rôle of a song-recitalist. There are few other young singers who at the outset of a career in opera have taken time, as she has, to cultivate the incomparably finer art of song-singing.

means of performance to make the students confident and to counteract nervousness so common among young and even among matured artists.

Mme. Angier is a graduate of the Royal Italian Conservatory of Music, Milan, and studied under the late Maestro Antonio Trivulzi. She is an exponent of the beautiful in singing, and finds in the operas of Donizetti, Bellini and Rossini the purest and finest examples of vocal composition. She believes in the predominance of the singer in opera, and holds that the modern composers have not written for the voice with a view toward its preservation. Among her pupils at present are a number for whom she predicts great operatic careers.

Between "nights on" with the Beecham forces at Covent Garden she gave a matinée program of modern French songs at the Aeolian Hall the other day. The program was built mainly on Duparc and Debussy, with Roze's "Je t'ai écrit," Chausson's "Les temps des lilas" and Georges Hué's "J'ai pleuré en rêve" at the end. The program's novelty for London was Debussy's "Ballade des Femmes de Paris," while from the same composer there were also "Les Fantesches," "La Chevelure" and some of the "Ariettes oubliées." Duparc's "Phidyle," "Extase" and "L'Invitation au Voyage" were placed at the beginning. Within two years this young soprano in the first of the twenties has acquired a personal following of formidable dimensions in London's concert rooms as well as its opera house.

THE most cosmopolitan element in Rome's music world is supplied by the annual series of concerts in the Augusteum, for which the more conspicuous of foreign, as well as local, conductors are usually engaged, as well as soloists in the public eye of other countries. For this year's twenty-five concerts between November 6 and February 20 the conductors are Felix Weingartner, Richard Strauss, Max Reger, Bruno Walter, Michael Balling, Don Lorenzo Perosi, Rinskopf, Vitale, Molinari and Serafin.

Among the soloists are Wilhelm Bachaus, Leopold Godowski, Arthur Rubinstein and Sgambati, pianists; Ysaye and Kubelik, violinists; Lucille Marcel, Titta Ruffo and Anita Rio, singers. Bruckner's "Te Deum," Bach's "Magnificat" and Handel's "Jubilate" are among the larger German choral works to be given.

Milan is less favored than the Eternal City. But its Società del Quartetto is doing good work in bolstering up the local concert season by importing organizations and soloists of note. The Rosé Quartet of Vienna is announced for this Winter, also the Abbiate Quartet, Frederic Lamond, the pianist, Elena Gerhardt, the German *Lieder* singer, and César Thomson, Franz von Vecsey and Mischa Elman.

WHILE the fate of "Armide" with the New York public still seems somewhat doubtful this Gluck opera remains perennial favorite with the Parisians. A few years ago *Armide* was a favorite in the Opéra, where Lucienne Bréval was singing the rôle of Melisande. Since then, however, the rôle has been sung by Olivia Fremstad and Caruso.

The Isola Brothers, directors of the Théâtre Lyrique de la Gaîté, where Mari Delna and Félix Litvinne have been appearing again this season, are looking forward to a revival of Massenet's "Hérodiade" they have up their managerial sleeve for the month of April, with Maurice Renaud and Marguerite Carré.

WHEN Richard Wagner, forty years ago, began to publish a complete edition of his works, he omitted a large quantity of material dating from the years 1834-49. Now, with the consent of Wahnfried, the gap is to be filled by the publication of a single volume by a Berlin firm under the title of "Der Junge Wagner." It is stated that the book will include six poems, six essays, a number of articles on the revolution of 1849, and some eighteen short stories. There is also a long article dealing with the reform of the Dresden Royal Orchestra under Wagner's conductorship, and some fragments of music are to be found in the collection.

FORMERLY, notes a German chronicler, the powers that be were extraordinarily economical with the title of Prussian *Kammersänger*. With the appointment of Enrico Caruso to the honor a few weeks since the number of singers singled out for the distinction was raised to eight in all. Since then one more has been added to the number, as this recognition has been conferred upon Lilli Lehmann's husband, Paul Kalisch, the tenor, who is retiring from the Wiesbaden Court Opera to spend his immediate future in search of health.

J. L. H.

of these, however, has produced box-office returns equal to those obtained in "Madama Butterfly," "Tosca," and "La Bohème," which, with "Carmen" and "Manon," are the best money-makers in the Opéra Comique répertoire.

The management of the Opéra Comique is anxious to do away with performances at cheap prices altogether in the belief that they constitute too great a financial drain.

Jadlowker to Sing in South America

Herman Jadlowker, tenor of the Metropolitan Opera Company, has accepted an offer of \$20,000 to sing first tenor parts in the next Summer season of opera at Buenos Ayres.

Rachmaninoff is to play his Third Concerto for pianoforte and conduct his "Island of the Dead" at one of Alexander Silioti's concerts in St. Petersburg this Winter.

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THE MUSIC SCHOOL SETTLEMENT AND ITS WORK

In an address given at the dedication exercises of the Institute of Musical Art of New York, George McAneny, president of the Borough of Manhattan, expressed a strong opinion as to the value of music in the general scheme of education and the important part this medium plays in the making and maintaining of good citizens. This has been so sincere a belief also of a small group of people that for some years past they have bent their energies toward making it possible for wage-earners to have the same advantages musically as those who are in a position financially to pay high prices for a musical education.

As a result of these labors, the Music School Settlement at Nos. 51-53-55 East Third street, New York, is an established and successful fact. Under a board of managers, of whom Mrs. Howard Mans-

field is president, and including many persons of prominence, the school has grown from small beginnings until now it owns and occupies three houses rebuilt and equipped last year by the generosity of friends. Its size and development have made it necessary to secure a musician of standing as director, and this was accomplished last September in the engagement of David Mannes, who, until this season, has had charge of the string department, including the training of orchestras.

The school opens after public school hours and lessons are given from 3 to 10 o'clock, the evening hours being reserved for wage-earners. To be eligible to the Music School, pupils must attend public school until the age of fifteen, and after that must become wage-earners. Those who are specially gifted and desirous of becoming professional musicians are given every opportunity of continuing their musical studies. Scholarships are provided for such as cannot pay the fee. Half-hour private lessons cost the pupil twenty-five cents, but this fee includes lessons in harmony, sight reading, sight singing, ensemble and orchestra training. A large

sum must be raised yearly by the board of managers to make up the difference between what is paid by the pupils and what it is necessary to pay for teachers' and residents' salaries and for expenses of administration. They point with pride to an organization which makes the cost of maintaining each pupil for a season less than \$40.

The present year shows a growth which tests the capacity of the school even with its recent enlargement. The enrolment of pupils during October was more than seven hundred, the full capacity. A long waiting list shows what demand there is among the people for musical culture. Seventy-seven teachers are employed, nearly half of whom are advanced pupils from the violin and piano departments. In addition to the private lessons there are classes in violin, piano, theory, harmony, singing and chorus. Those studying stringed instruments have the opportunity of entering either the senior or junior orchestras, elementary orchestras paving the way. Quartets and trios are in constant rehearsal.

A branch of the work which will meet a long-expressed want is the foundation of a volunteer orchestra of wage-earners for the earnest study of the great symphonic works. It is planned to have this orchestra

meet on Saturday nights, beginning in January, 1911.

The work of the Music School Settlement has attracted attention throughout the country. Branches have been formed in Brooklyn and in Pittsfield, Mass. In Brooklyn the applications have far exceeded the present capacity of the school. Boston, inspired by the success of the Music School Settlement, has established a similar school. Philadelphia is about to do the same, and other cities are taking up the work.

Sued for a Quarter of a Million

Lyon & Healy, of Chicago, one of the oldest, most reputable and distinguished houses in the musical industries, have sued the *Musical Courier* for libel on five separate counts. They have laid their damages at \$250,000.

The Prague Conservatory will celebrate its centenary next Spring.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

THE second volume of "Classics for the Violin" has been issued by the Oliver Ditson Company, and it is eminently fitted for the use of cultivated amateurs. The collection includes a considerable amount of music which is at once popular and good. Not all of it is music originally written for the violin, but it is, nevertheless, thoroughly effective in the transcription. Among the pieces in the book are the Bach Air on the G string, arranged by Wilhelm; the Bach-Gounod "Ave Maria," the adagio cantabile from Beethoven's Septet, Sarasate's arrangement of Chopin's Nocturne, op. 9, No. 2; Elgar's "Salut d'Amour," Grieg's "Norwegian Dance," Saint-Saëns's "Le Cygne," Wagner's "Evening Star" song, Schumann's "Slumber Song," Schubert's "The Bee," and a number of others.

THE Oliver Ditson Company has recently issued the second volume of Lee G. Kratz's "Humorous Quartets for Men's Voices." The average male quartet, which purports to be humorous, is usually so only in name, but this collection forms an exception. Furthermore, the verses are described by the composer as "varied, chaste, and gathered from the four corners of the earth." They are supposed to include "almost every subject under the sun, down to the Japanese-Russian War." Some of the titles are "A Psalm of Farm Life," "Balloonacy," "End Seat Etiquette," "In 1910," "Since Pa Has Bought a Limousine," "The Orchestra," and "To Shoppers." The music is pleasing and not over-pretentious. Several of the numbers are the work of Kenneth E. Kratz.

AN anthem "Let Them Give Thanks" by Gottfried H. Federlein has just been published by the Oliver Ditson Company. It is for mixed voices, and is suitable for general use in the service. The composer has a melodic vein which is rather pleasing, though slightly Mendelssohnian in character. The part writing is good and virile, and also singable, *mirabile dictu*, which many anthems are not. The anthem is in two sections, the first in the key of D major in common time, which leads to G minor in three-four time. This latter section begins unaccompanied and is a very interesting bit of writing. The return to D major, completing the three-part song form, brings the anthem to a very satisfactory close. Mr. Federlein is an organist of ability, and the organ part shows this fact in every measure. The anthem should meet with much success.

"COME and Worship," a Christmas Cantata from the pen of Richard Henry Warren has appeared from the press of the Oliver Ditson Company. It is well conceived, and shows much musicianship in its structure. An introduction of sixteen measures for the organ, leads to an alto or baritone solo, followed by a full chorus on the words "Come and Worship." A graceful pastoral movement follows, the solo part being assigned to an alto or baritone, then a chorus which brings once more the original subject first sung by the solo voice. This time, Mr. Warren employs free imitation with considerable skill, and the effect is quite majestic. The *Amen* is interesting in that it is not *fortissimo* but *per contra* given out very quietly, the anthem closing in calm and tranquillity, instead of the time-worn bombastic ending, in which full choir, and full organ vie with each other the right of being heard.

THE Oliver Ditson Company has just published a short Christmas cantata "The Message of the Angels" by William Reed for soli, chorus and organ. It is suitable for use in Christmas service, only occupying twenty minutes in its entirety. The work is quite interesting in its scheme, opening a "Sanctus" for women's voices, continuing with a tenor recitative, which announces the Birth, and an Aria on the text "He Shall Be Great," a highly singable "Hymn to the Infant Jesus" for

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* HUMOROUS QUARTETS FOR MEN'S VOICES. Vol. II. Price, 60 cents. Oliver Ditson Company.

* LET THEM GIVE THANKS. By Gottfried H. Federlein. The Oliver Ditson Co., Boston. Price, 12 cents.

* COME AND WORSHIP. Christmas Anthem. The Oliver Ditson Co., Boston. Price, 16 cents.

* THE MESSAGE OF THE ANGELS. By William Reed. Published by the Oliver Ditson Co. Price 50 cents.

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soprano solo, quartet and chorus brings the first part to a close. A little pastoral prelude "The Shepherds" for the organ, some twenty measures long, follows, a quiet, calm and well written bit. Ever since Father Handel wrote his famous Pastoral Symphony in the "Messiah," no composer can avoid inserting a pastoral interlude in a Christmas cantata.

An unaccompanied quartet of men's voices sings "O Lord, Above the Starry Height," which is followed by a chorus for the entire choir in which the organ plays the old Bohemian carol "Holy Night, Silent Night" while the choir sings a free and effective bit of vocal writing. The composer shows considerable ingenuity in this chorus possibly the most striking idea in the cantata. A soprano recitative and arioso and a chorus "Glory to God" complete the work most brilliantly.

Though conventional in style, Mr. Reed has avoided the commonplace, the banal throughout, and there is a note of sincerity in the work that ought to make it popular with organists, and insure it frequent performances at Christmas tide.

* * *

"THE MASTERSINGER" is the title of a new collection of important compositions arranged for school choruses by Frank R. Rix. Mr. Rix feels that a need for such a collection has long been felt, and that, contrary to the frequently expressed opinion, pupils in the high schools and in the upper grades of elementary schools are capable of singing the very best music and should therefore not be restricted to that of inferior quality. The fact that young folks can cope with master-songs in a perfectly satisfactory fashion was made evident at the New York Sängerfest two years ago when several thousand school children demonstrated their abilities and enthusiasm by singing them in chorus with splendid results.

In this book Mr. Rix has arranged for chorus such matters as the "Be Not Afraid" air from Mendelssohn's "Elijah," Sullivan's "Lost Chord," Kjerulff's "Sing, Sing, Nightingale," the "Cavalleria Rusticana" intermezzo, Mendelssohn's "If with All Your Hearts," Strauss's "Allerseelen," the Barcarolle from the "Tales of Hoffmann," Elgar's "My Love Dwelt in a Northern Land" and a number of less known works. Then there are such old favorites as the "Hallelujah" chorus of Handel, the "Tannhäuser" Pilgrims' Chorus—a number which is now one of the most popular choruses with school children of this country—Gounod's "Unfold, Ye Portals," and so on. One is not willing to agree with Mr. Rix that everything he has given is a masterpiece, but there is enough good material in the volume to make it amply worth while. It certainly is an improvement over the average song collection for schools.

* * *

AS an echo of the visit to Los Angeles of William Shakespeare, the celebrated English master of singing, two years ago, comes the new edition of his "Art of Singing." Soon after his arrival here he secured the services of the former musical critic of the *Evening News*, W. Francis Gates, who is now MUSICAL AMERICA's representative in Los Angeles, to assist in the revision of this monumental work; so the literary uncertainties and vagaries of the first edition are consequently largely missing in the new one. The work now appears in one volume instead of three, and is much more practical in its statements. In bringing this about, Mr. Shakespeare found Mr. Gates's experience in literary and vocal lines invaluable, for it is only such a combination that could be of real assistance. Besides this, Mr. Gates was a pupil of Shakespeare and so was in close touch with the essentials of the celebrated Shakespearean method. Though no credit is given Mr. Gates in the volume for his part in the work—which was a labor of love with him—those who came into contact with the vocal master when he was in Los Angeles know of his appreciation of the local musician's co-operation.

A young American-born composer named Stanislaus Latowsky has been attracting the attention of the critics in Germany of late.

* "The Mastersinger." A collection of choruses and part songs arranged and adapted for classroom and for large and small assemblies. By Frank R. Rix. Cloth, 191 pages. American Book Company.

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MUSIC AN IMPORTANT FEATURE OF BOSTON'S GREAT HISTORICAL PAGEANT

"Cave Life to City Life" Theme of Unique Civic Celebration Arranged by "Boston-1915" Committee—Compositions by Americans Featured in Tableaux, Chorus and Orchestra

BOSTON, Nov. 19.—"Cave Life to City Life," the "Pageant of a Perfect City," was given in Boston, at the Arena, on the evenings of November 10, 11 and 12, as well as the afternoon of the latter day.

This civic pageant was given by "Boston, 1915," the committee which is working for the accomplishment of definite civic betterments for Boston by that year.

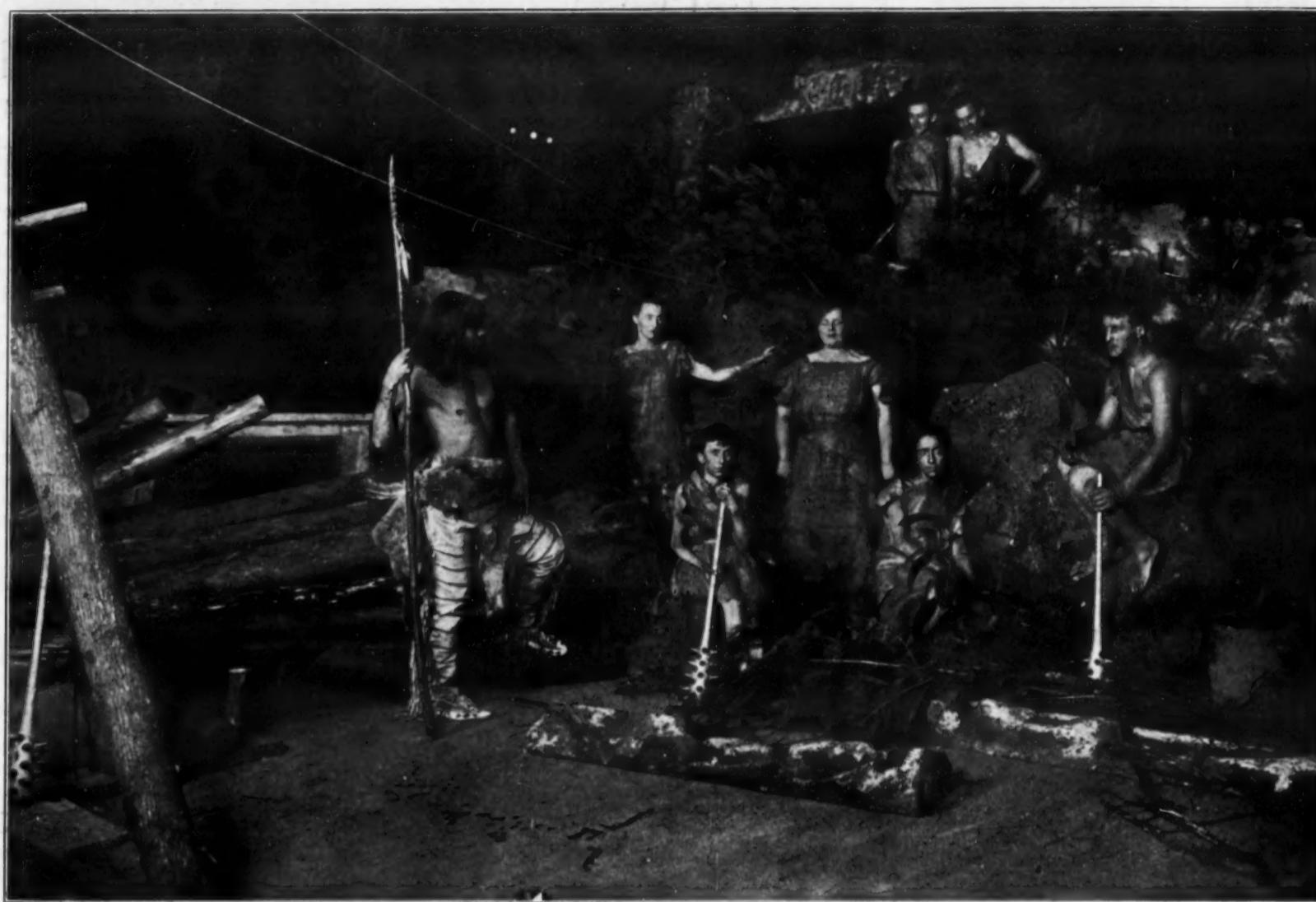
The pageant was the conception of Lotta A. Clark, and represented the evolution of the perfect city from the first hearth of the cave dweller, to the American city of the present time, and looking further, into the ideal city of the future.

Those in charge of the music strove against great difficulties, both in the lack of time, and in the lack of choral and orchestral resources, to present a musical program, or musical accompaniment to the pageant, which would be significant and up to date.

The makers of this pageant had studied with much profit the problems presented by previous pageants, as that at Gloucester two years ago, and the recent MacDowell pageant, and the result of their labors led, not only to one of the most joyous and beautiful events which has taken place in Boston for a long time, but, as well, to the taking of a step forward in the development of the art of pageantry in America, the development of which promises a remarkable growth.

The twenty thousand or more persons who witnessed the play of color, scene and action, at the pageant in the Boston Arena, saw Father Time inviting Labor, Progress, Success, Prosperity, Peace and Happiness to assist man in his work.

They saw the cave dweller in his primi-



The Cave Dwellers in Boston's Civic Pageant, "Cave Life to City Life"

—Photo. by Notman.

forces, and improvements, making a modern city all that it is.

They saw Boston receive, in their national dances, the representatives of the nations of the world, and saw, finally, the great review of the fifteen hundred or more persons taking part in the pageant.

The pageant represented an enormous concentration of scenes of widely different character, but yet all bearing upon the same point. One of the most charming scenes

the sedan chair, came the automobile, and following the town crier with his bell and drawling voice, burst in a crowd of Boston newsboys, who distributed papers, and sang their rallying song, "We are the newsboys of Boston."

The greatest credit for the success and beauty of this pageant was due to Miss Clark, who is the head of the history department in the Charlestown High School. With her aids she accomplished the carrying out of the pageant in all its details, a stupendous piece of work, without failing in attendance at her duties in the Charlestown schools.

The dramatic arrangements, and such scenic arrangements as were required, were made by Frank Chouteau Brown, architect, and chairman of the dramatic committee of the Twentieth Century Club, who devoted himself energetically to the success of the pageant.

The performances of the pageant were given under the personal direction of James Gilbert, who had charge of the special dramatic training.

John A. O'Shea was the director of the chorus and orchestra, and Albert M. Kanrich was concert-master and had charge of the orchestration and arrangement of music.

The author of the Prologue, by Father Time, was Frederick Allison Tupper, and Frank T. Merrill was the designer of costumes.

One of the most successful features of the pageant was the dancing of Virginia Tanner, a modern dancer of the school of Isadora Duncan, whose remarkable talents were discovered by the present occasion. She gave four interlude dances during the course of the pageant—"Vineland Welcomes the Norseman," "Dance of the Waves," "The Passing of the Indian" and "Aspiration," and she was one of the great successes of the pageant.

It was only a month or two before the pageant that its authors were aware of the fact that the subject of the "Cave Man" had been used at the Bohemian Club High Jinks last Summer. William J. McCoy was at once written to, and the Prelude to the "Cave Man," last Summer's High Jinks, was obtained and used with great success as the Prelude for the cave scene of the pageant.

The smallness of the orchestra and the necessary rearrangement of practically all the scores made it possible to get only an approximation to the orchestral effects intended by the composers, whose music was used in the pageant. Combating these odds, however, the orchestra accomplished much in aiding the success of the pageant, as well as did the chorus. Aside from many special things, such as old harvest songs, other old folk and popular songs, special music for solo dances and group folk dances, the musical program was as follows:

Herbert, "American Fantasia," ending with Keller's American Hymn, by chorus; John Harris Gutterson, Prologue-Chant, by Father Time; William J. McCoy, prelude, "The Cave Man"; Arthur Farwell, "Dawn" and Navajo War Dance; Duke Street; Bülow, "Coronation" Chorus and Singing

School, Boston; Mozart, Minuet; John Harris Gutterson, Recitative, "Father Time"; Elgar, march, "Pomp and Circumstance"; Farwell, excerpts from "I Passed Through a Populous City" (after Whitman); Whiting, "Our Country," song march; by chorus and audience, patriotic hymn, "Star-Spanned Banner."

Indianapolis Teacher's Success—Mrs. Smith's Illustrated Talks

INDIANAPOLIS, IND., Nov. 21.—Nannie C. Love, teacher of voice, is occupying her new suite of rooms in the Franklin Building, Monument place. Miss Love's activities also include chorus direction, and her class of young voice students at Knickerbocker Hall, where she is dean of the music department, is unusually large this year. Miss Love has met with remarkable success during her residence in Indianapolis, and her advanced pupils are soloists of leading church choirs throughout the State.

Mrs. Cecil Smith gave the first of a series of informal illustrated talks on musical topics at Aeolian Hall on November 9. The program of the Musikverein concert was taken under consideration, and the most interesting numbers were reviewed. The next talk will be devoted to the second in the series of the Ona B. Talbot subscription concerts, to be given on December 1, at the Murat Theater, when the Cincinnati Symphony Orchestra will be assisted by Yolanda Mero, the Hungarian pianist.

Boston Girl in Madrid Opera

BOSTON, Nov. 21.—Word has been received from Beatrice Wheeler, mezzo-soprano, to the effect that she arrived in Madrid in time to sing at the opening of the Royal Opera last week. Miss Wheeler is a Boston girl who has been very successful in her operatic work in Italy. She went to Naples in the early Fall after spending a portion of the Summer in Paris. Owing to the cholera outbreak in Italy she was quarantined in Naples for so long that it seemed at one time that she might not be able to reach Madrid in time for the opening of the opera.

D. L. L.

Schumann-Heink in Houston, Tex.

HOUSTON, TEX., Nov. 12.—On November 7 the Beach Auditorium was packed to the doors for the first concert of the Treble Clef Club, whose soloist was Mme. Schumann-Heink. The program was a particularly fine one. The Schumann cycle, "Frauen Liebe und Leben," was especially appreciated, and Salter's "Cry of Rachel" called forth deafening applause.

A. D. M.

Danish Chorus to Tour America

COPENHAGEN, Nov. 16.—The students' chorus of Copenhagen University, one of the finest organizations of the kind in the world, will undertake a trip to the United States next Spring, and give concerts in the principal cities and at the White House. The members of the chorus, of which the Crown Prince is honorary president, belong to distinguished families.



Greek Dancing Girls in Boston's Pageant

tive home, the fight over the possession of the slain quarry, and the first hearthstone. They saw the Indians pitch their tents, and dance their dances; the colonists settle and erect their stockades, and withstand successfully the Indian attacks.

Beyond this struggle for existence, they saw the beginnings of strength and progress, an early Thanksgiving; the resistance to tyranny; prosperity; and the gayety of the Governor's reception.

They saw the allegorical figure of Boston wearing the State House dome upon her head, gather about her the people, the

was the early harvest festival, with the ox team drawing a load of corn, which was thrown out to the merry-makers, who gave representations of a corn husking, not forgetting the red ear.

There was also the old singing school, which sang nothing less than the original tune of "Boston," by Billings, the first great name to arise in connection with the earliest American singing schools.

In the closing episode, where Boston in allegory views the improvements of time, one of the interesting features was the contrast of the old and the new. Following

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**WELL-KNOWN SONGS AND THEIR STORIES
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"EVER OF THEE" is perhaps almost unknown to this generation, but the simplicity of the words and the homely melody made a great appeal to music-lovers some decades ago and it has a marked place in musical history.

It was published in London in 1850, the words having been written by George Lindley and the music by Foley Hall, although one James Lawson, a singer, claimed the authorship of both words and music.

Curiously enough, both Hall and Lawson were very eccentric men, and it is very likely, from all that can be learned, that after the death of Hall, Lawson, broken down and ruined by a too close association with the bottle, thought to raise some money, when stranded in New York, by inventing and relating to the credulous his story of the authorship of the song. There seem to have been many of the credulous,

for Lawson has been quite widely believed to have written it.

Hall, although well known as a writer of songs and operettas, had not achieved any great amount of success, and in order to get this song before the public gave manuscript copies to many of the prominent singers of the day. But success, in a race with death, was outdistanced by the latter, and he died an unsuccessful and a poor man, while Turner, the publisher of "Ever of Thee," which was received with immense favor after its creator's death, became fairly wealthy by the sale of it.

The demand for it for many years was abnormal, and there is still an occasional call for it. Whether Hall's next of kin ever received any royalty for it cannot be determined. Possibly he sold his interest outright, for the royalty system was not observed much thirty-five years ago.

HARVEY PEAKE.

**BATTISTINI SINGING
IN FLORENCE OPERA**

One Great European Artist Whom American Offers Have Never Ensnares

FLORENCE, ITALY, Oct. 27.—The opening of the local musical season is announced for next Saturday, the 29th, at the Verdi, when Catalani's opera, "Loreley," will be produced with the popular soprano, Eugenia Burzio. Other operas, such as "Thaïs," "Madama Butterfly" (which is unknown here), "Gioconda," and "Boris Godounow," by Moussorgsky, will follow. On November 29th another *stagione* will begin at the Pergola, in which the incomparable baritone, Mattia Battistini, will appear with Maria de Hidalgo, who sang last season at the Metropolitan in "Don Giovanni" and Donizetti's "Linda di Chamounix."

Battistini is one of the great artists whom America has not lured away from this hemisphere. It is said that his dread of the ocean voyage alone has caused him to refuse brilliant offers from New York. In Russia, where he has sung regularly for more than twenty years, in Spain and in his native Italy, he is regarded as second to no other singer in the sheer beauty of his voice, his exquisite, warm, true Italian style, and the dramatic force of his acting. Although he is now over sixty, he seems still at his prime, and it is only in intensely dramatic moments, or in the lowest registers, that one sometimes feels a certain insufficiency of tone and fire. His upper notes are wonderful, and he rings a high A with the apparent ease of a tenor.

As for concerts, the season scarcely opens before January, and the only ones thus far assured to us are those of the trio—Spalding, Oswald, and Braglio—which last year gave such delightful performances.

Mr. and Mrs. Yeatman Griffith, of Pittsburgh, are spending the Winter here with a number of their voice pupils. Mr. and Mrs. Griffith are duettists, bass and soprano, and as such have won much success in America, while they have already been engaged for a concert in London in the Spring and may appear here during the Winter.

The various resident American teachers, such as Mmes. Bensberg-Barracchia, Galli, and Isidore Braggiotti, have resumed their work.

C. B.

Josef Haydn a Character in New Viennese Operetta

"Das Musikantermaedel" ("The Musician's Girl"), a new Viennese operetta, for which George Jarno wrote the music and Bernhard Bachbinder the libretto, was presented in the Irving Place Theater, New York, November 15, for the first time in America. The audience applauded vigorously throughout the evening.

The story is that of a young peasant girl in whom Josef Haydn, the composer, is supposed to discover musical talent. He takes her to court with him and eventually learns that she is his daughter. The adventures of the maid at court are made much of, and the introduction of the Austrian national hymn is made the occasion for effective choral singing.

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HARVEY PEAKE.

**A CONCERT OF WORKS
BY SEATTLE COMPOSERS**Six of Them Represented on Program
by American Music Society's Center
—Local Musicians in Recital

SEATTLE, Oct. 21.—The Schubert Club gave its first concert of the season October 14 at the Plymouth Church before a fair-sized audience, and the excellent program was given by local talent, including Myrna Jack, violinist; David Nyvall, Jr., pianist, and Mrs. H. Stillson and Joseph O'Malley, singers.

Recent enjoyable musical events have been the recital by Max Donner, violinist, and Mrs. Donner at the Columbia College of Music; the children's song recital by Mrs. Jessie L. Gaynor, assisted by her two talented daughters, Rose and Dorothy; the first concert by the choir of the First Presbyterian Church under the direction of Dr. Frank Wilbur Chace, and the "Evening with Local Composers" given by the Seattle Center of the American Music Society.

Mr. Donner's program included the Grieg Sonata, op. 13, and the Mozart Concerto, No. 6. Mrs. Gaynor's recital was vitalized by her magnetic personality and an intimate relation was soon established between audience and singers. Especial mention should be made of the singing of Dorothy, a girl of sixteen, whose voice promises much for her future.

At Dr. Chace's concert the choir sang the popular Coleridge-Taylor "Hiawatha's Wedding Feast," and at the Seattle Center's musicale the local composers represented on the program were Henry Hadley, Louis Dimond, F. F. Beale, Mary Carr Moore, Claude Madden and Gerard Tonning.

When Henry Hadley goes on his forthcoming tour to conduct his own compositions with the St. Louis, Thomas, Boston and Damrosch orchestras, his place as conductor of the Seattle Symphony Orchestra will be taken by Herman Perlet.

F. F. B.

The Philadelphia Orchestra

[Editorial in Philadelphia Bulletin.]

The Philadelphia Orchestra this season has entered upon its second decade, with as usual more artistic than financial success. The orchestra has opened a new page in our musical history, and its influence has helped to create a new interest in good music in this vicinity. Approval of the orchestra's artistic work and its high standing in the musical world is all very well. Appreciation of this kind helps, but the orchestra needs money as well as praise to sustain it properly and effectively.

\$10,000 Houses Will Be the Rule at Metropolitan

Judged by the receipts at the first performance at the Metropolitan Opera House, \$10,000 houses will be the rule there this season. According to John Brown, controller of the house, the receipts on the opening night exceeded \$12,000 and the advance sale has been enormous. It is expected that later in the season when eight performances a week are given, the weekly receipts will easily total more than \$80,000.

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A STORMY TIME AHEAD OF GREGOR

Berlin Foresees Opposition to Head of Komische Oper in His New Appointment as Successor to Felix von Weingartner in Vienna—American Teachers and Recitalists in Berlin

BERLIN, Nov. 6.—You have by this time, no doubt, published the cable dispatch announcing the unexpected appointment of Director Hans Gregor, of the Berlin Komische Oper, as director of the Vienna Royal Opera. Unexpected this notification certainly was. The wildest conjectures had been indulged in as to who would be the successor of Félix von Weingartner, as administrative manager, not, be it understood, as conductor, for it was an open secret that the future director was not to be such in the double capacity held by the managers of this institution ever since Mahler. Opinions regarding Gregor's appointment are *pro* and *con*, and it is already becoming evident that the autocrat of the Berlin Komische Oper will not have the smooth road to manifest his will in Vienna that he has had in Berlin. Gregor will meet with a most determined opposition in his new sphere, not only from professional people immediately connected with the Royal Opera, but also from a large percentage of the general public. It is not easy to determine just how far this opposition is justifiable. It cannot be denied, however, that perhaps many of the populace in Berlin are by no means sad at Gregor's departure. A man who openly declares that he has no artists at his institution and does not want any, but only constituent parts of an ensemble, seems to us, with due appreciation for the detrimental influence of a "star system," to be unfit for the position of operatic manager. Any attempts to improve existing operatic conditions are, of course, to be assisted by every well-meaning art lover, but such attempts must be governed by a thorough knowledge of the material which is to be improved.

In the annals of musical history there were doubtless a number of creative operatic artists whose works really require no improvement and, least of all, by a personality whose knowledge of music and literature is so insignificant that his personal interference can only represent an adulteration and not an improvement of a work of art. Many simple-minded opera-goers considered every innovation in the

Berlin Komische Oper as an improvement, whereas it was mostly only the self-assertiveness of an individual straining after personal popularity.

Ethel Leginska's Concert

There is certainly no scarcity of concerts during a Berlin season, but three concerts of interest on the same evening furnish, notwithstanding, a rare occurrence. Friday evening, Ethel Leginska gave her first piano concert of the season, with the assistance of the violinist, Alexander Petschnikoff. In Ethel Leginska we have a pianist who is bound to rivet attention in virtue of her dash and very unusual temperament, which latter, as is customary with younger artists, is at times apt to lead her into slight exaggerations. Her technic is extraordinary, her musical conception profound and imbued with the personal element of the born artist. The exquisite dynamic effects which she produces bear evidence not only of her pianistic talent but also of very serious forethought. This young woman proved undoubtedly that she had the rare gift of individualizing each composition of her diverse program. With Alexander Petschnikoff she played Heinrich Noren's violin sonata, op. 33. That Miss Leginska's style of playing would be appreciated and enthusiastically applauded by the large audience present was to be expected.

Destinn's Berlin Farewell

The admirers of Emmy Destinn had come in large numbers to listen to the first of two concerts which their idol gave on the same evening in the Philharmonie with the assistance of the composer and pianist, Sergei von Borkiewicz. The concert-giver displayed her usual brilliant vocal means with a tone production almost to be called ideal. That as an opera prima donna she did not do full justice to the songs on her somewhat heterogeneous program, on which Catalani, Schubert, Ed. von Strauss, Dvorák, Brahms, Mendelssohn and Tschaikowsky were represented, we are ready to overlook, for few are the opera singers to whom the proper interpretation of concert music does not signify

an alien element in their work. But it does behoove us to emphasize the shortcoming, of which our American singers are so frequently accused by Germans, i. e., Mme. Destinn's defective pronunciation of the German. Many German critics admit this fault of Mme. Destinn's in private, but such is the German peculiarity that it is deemed almost sacrilegious to accuse an artist who has once attained fame and glory of such a heinous offence. But Emmy Destinn must be called a great artist withal, for there is a depth of feeling, a soul in her voice, that reconciles one with such defects as those mentioned above. But the defects are to be regretted notwithstanding.

Mme. Destinn's concert partner, Herr von Borkiewicz, played several of his own

played Bleyle's violin concerto, the Brahms duet for violin and 'cello, with the assistance of Professor Grässner, who produced a beautiful tone, and the violin concerto of Sibelius. For Brahms, be it said without reserve, von Vecsey still lacks the power of musical conception. Thus the interest of the auditors concentrated itself more on the violinist than on the composition, which, in Brahms especially, can not really be considered commendable. The Sibelius concert he played with brilliant effect.

Nora Drewett, piano, and Hermann Beyer-Hané, 'cello, gave a concert on the same evening in the Blüthner Saal, with the assistance of Joseph Schulz at the piano. Nora Drewett played a program consisting of Bach, Chopin and Richard Strauss numbers, with an abundance of temperament, a well-trained sense of rhythm and a technic rather above the ordinary.

King Clark's Berlin Success

Frank King Clark, the American singing teacher, formerly of Paris, who has now settled in Berlin, is beginning to meet with the same success in the German metropolis as he has had in the French capital. One of his pupils, Helen Stanley, for many years the soloist in St. Bartholomew's Church in New York, has been engaged as prima donna at the Stadthaus at Würzburg. That this talented young singer still continues to study with Mr. Clark, for which purpose her manager grants her a leave of absence to come to Berlin, may be taken as an example for many young and aspiring artists. Another pupil of King Clark, Ruth Ashley of Buffalo, N. Y., sang at a "Gastspiel" in Halle last Spring and was immediately engaged for this season. She made her débüt as *Azucena* in "Il Trovatore" in the Spring, and last week sang *Ortrud* in "Lohengrin" with marked success.

I have several criticisms from the leading Würzburg papers before me, and they all comment on Miss Stanley's soul-stirring vocal and dramatic interpretation of *Madama Butterfly*, and emphasize her exquisite tone production, combined with her artistic style of singing.

Here we have the main reason for the unusual step of a singing master leaving a city at the height of his success to come to another city. The desire to remain in touch with his pupils even after they had received an opera engagement prompted Mr. Clark to remove his seat of residence from Paris to Berlin. That such a supervision is possible for a teacher only in Germany, where every small town has its standing opera, and not in France where standing operas are comparatively rare, is evident.

An event of more than usual interest was looked forward to in the second Gesellschaftskonzert of the Gesellschaft der Musikfreunde. The excellent conductor, Oscar Fried, could, of course, have been relied upon to do his utmost. But notwithstanding this, the first performance of Arnold Schönberg's symphonic poem, "Pelléas et Mélisande," had a different outcome from what was to be expected. The work was played from the manuscript, which fact was announced on the program

[Continued on page 32.]

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compositions on the piano. Six graceful preludes, op. 13, seemed to me to be somewhat deficient in framework, that is to say, in ideas aiming at some object. Two études and a pensee lyrique, on the other hand, recalled to us again the composer, von Borkiewicz, whose clear-cut melodious compositions we have learned to esteem. Herr von Borkiewicz rendered his own works with fluent technic and genuine virtuosity.

A violinist of repute, Franz von Vecsey, gave a concert in the same hall on Saturday evening. What I have ever maintained that attributes which represent a phenomenal talent in a young boy tend to lead him well along the career of a virtuoso without ever bringing him nearer to becoming an artist—seems to realize itself as Franz von Vecsey grows older. He

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Mr. Mahler Introduces "Rondes de Printemps," Which Bubbles with Orchestral Wit—Josef Hofmann as Soloist in Saint-Saëns Concerto

Gustav Mahler showed himself to be in the first rank of Brahms interpreters at the Philharmonic concert on Tuesday evening, November 15, at Carnegie Hall. Josef Hofmann was the soloist of the occasion, and the program was as follows:

Schumann, Overture to "Manfred"; Debussy, "Rondes de Printemps"; Saint-Saëns, Concerto for Piano, No. 4, C Minor, op. 44 (1) Allegro Moderato-Andante, (2) Allegro Vivace-Andante, (3) Finale, Allegro; Brahms, Symphony No. 1, op. 68, C Minor.

Mr. Mahler got out of the "Manfred" overture about all there is in it by striving to make up for its lack of content by careful orchestral nuance and contrast. The overture does not stand well the test of time. It has subtle melodic motives, and harmonies of Schumann's best sort, but there are no salient melodies, no large outlines by which to remember the work.

Schumann's genius was not suited for a serious orchestral vein. In orchestral works of less terribly serious character he redeems his orchestral deficiencies by an exuberance of fancy. Where the nature of the work denies him the exercise of this faculty and where, at the same time, he does not strike forth in his boldest melodic vein, it leaves his work somewhat barren, even where there is, as in the case of "Manfred," a weighty strand of serious intent running throughout.

If the overture fails to satisfy under the excellent reading which Mr. Mahler gave it, there is little to hope for it in the future.

The new Debussy piece is a work well calculated to tickle those subtle nerve fibers the possession of which we have been made aware of by Debussy and Ravel.

It bubbles with orchestral wit of the newer sort, and claims the attention at every moment, though far more through orchestral novelty than through continuity of substance. Debussy is an incorrigible pagan. In this work he repudiates every interpretation of Spring which has been made since the history of music began. He will have no delicate budding of trees, no tripping or languorous songs of the ordinary sort. He takes for his text the motto:

"Vive le Mai, bienvenu soit le Mai
Avec son gonfalon sauvage."
(La Maggiolata.)

He plunges straight for the elemental earth forces, and gives us the strange nature-powers, powers less than human, which work mysteriously, and even violently, to produce the physical phenomenon of May in a pagan world.

Debussy is everywhere grotesque, gnome-like, elfish, impish, in his work. He suc-

'Cellist Returns from World Tour

BALTIMORE, Nov. 14.—Bart Wirtz, 'cellist, a member of the Peabody Conservatory faculty, has returned from a successful concert tour of the world. He gave recitals at Singapore, Sumatra and Madeira, in the Dutch East Indies; Hong Kong, Shanghai and Tsingtao, in China, and Kobe, Yokohama and Tokio, Japan. He was received everywhere with enthusiasm. Mr. Wirtz was appointed instructor of violoncello at the Peabody Conservatory in September, 1905.

W. J. R.

Lewis Shawe and Victor Harris

Lewis Shawe, of St. Paul, famous baritone singer and vocal teacher in the Middle West, is spending the Winter in New York pursuing a course of vocal study with Victor Harris. Mr. Shawe is also the soloist of St. Mary's Church, St. Paul, and one of the directors of the St. Paul Symphony Orchestra. After several months' study with Mr. Harris, Mr. Shawe proposes to give a number of recitals with new programs in the West.

New York's Free Music Lectures

"Irish Music," discussed by Mrs. Helen O'Donnell; "Songs of the Norse Land," by Mr. and Mrs. Barclay Dunham, and "Patriotic Songs," by Frederick Redding, were the principal lectures given last week in the free public courses of the Board of Education of New York.

ceeds more than once in conveying the impression of myriad busy little spirits preparing to emerge from slumber to life. Some whisper, some whirl and some burst forth violently in fortissimo Debussy-scale horn passages.

The "Rondes de Printemps" will be listened to with pleasure any time that it is played as well as on Tuesday night, but it is doubtful if it will be regarded as an important work.

With the modest conversational opening of the Saint-Saëns Concerto came the first *tune* of the concert. Josef Hofmann had not played two chords before it was apparent that the piano and the orchestra had a slight disagreement as to pitch. Nor had he played many bars before he showed his sympathy with the school of modern pianists who seek for brilliant and scintillating effects, rather than for warmth and richness of tone.

He showed a phenomenal certainty of effect, much of strength and clarity, and good perspective on the work in hand, as to its formal and dynamic aspects. Both the trumpet and woodwinds were seriously out of tune with the piano at moments.

The pianist's interpretation of the *andante* was without much sentiment, and the finale dazzlingly brilliant, though without objectionable virtuosity.

Hofmann's remarkable artistic powers brought him great and enthusiastic applause and five recalls.

The Brahms Symphony seemed never to have had so authentic and comprehending an interpretation as on Tuesday evening. The introduction went a little fast, but the first movements, as a whole, did not suffer for it.

The thematic development of the first movement explained itself under Mahler's *bâton* with a force and logic not often attained, and not often revealed in a way to cause so great an attention. The conductor revealed the power and dignity, the lofty serenity, of the *andante*, and got as much grace as possible out of the none too graceful *grazioso*. With the remarkable transition to the fourth movement, Mahler showed what can be done in the way of Dantesque interpretation. He brought out with terrific clarity the outlines of its heights and depths, upon which followed the horn solo, gloriously played by Mr. Reiter, like a benediction. The whole movement was a tremendous climax up to the final chorale, which closed a great reading of a great work, surprisingly free from Mahlerisms. The audience remained to applaud longer than is usual at evening concerts.

ARTHUR FARWELL.

Sonata Recitals for Boston

BOSTON, Nov. 14.—Three sonata recitals will be given under the management of Mrs. Hall McAllister in the Palm Room of the Hotel Somerset by Nina Fletcher, violinist, and Richard Platt, pianist, Monday afternoons, November 28, December 12 and December 19. Both artists are well and favorably known in Boston. The sonatas to be performed are as follows: Mozart's E Minor, Brahms's A Major, Grieg's C Minor, Mozart's A Major, Beethoven's C Minor, Franck's A Major, Grieg's F Major, Brahms's D Minor, Saint-Saëns's D Major.

D. L. L.

Deserts Drama for Opera

PARIS, Nov. 12.—One of the foremost of Parisian actresses, Marthe Regnier, has deserted the dramatic stage, for which she had displayed very positive genius, to become a grand opera prima donna. She has been studying music a long time and expects to make her *début* soon at Monte Carlo. Her teachers say she has a remarkable voice.

Sousa's Band without Sousa

HARTFORD, CONN., Nov. 11.—Sousa's band played here last evening and in Springfield, Mass., the evening before, without Sousa as conductor. During the leader's illness his place is being very efficiently occupied by Herbert L. Clarke, the cornetist. Large audiences attended both concerts.

W. E. C.

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HARVEY
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STARTED HIS CAREER AS CORNETIST

William Hinshaw, of the Metropolitan, Recalls Amusing Experience of His Early Years

WILLIAM HINSHAW, the American basso, whom Mr. Gatti-Casazza engaged for the Metropolitan company this Winter, did not always aspire to success in the vocal field. His musical abilities were pronounced from his early childhood, it is true, but in his school days they manifested themselves in an ardent devotion to the cornet.

"At the age of nine I was the proud leader of a brass band composed of other boys of my acquaintance," says Mr. Hinshaw. "I was the leader of the band, for, although one of its youngest members, I was tall enough to have seemed several years older. When I was sent away from my home to attend school I did not take my instrument with me for fear of its interfering with my studies. But I found in a very short time that I could not get along without it half as easily as I had expected. So I not only provided myself with another cornet, but I also made arrangements to take lessons on it, and practised diligently. On my return home the members of my band, anxious to show the progress they had made in their musical work during my absence, arranged a concert. The boys thought that my attempts to play after so long an interval ought not to be too severely criticised by them, and so that my failings should not be so noticeable and consequently so embarrassing for me they decided to accompany my first efforts with loud noise instead of respectful silence. They soon found out that all was not to be quite as much of a joke as they had expected, and as a result I did not learn until many years after that they had solemnly made up their minds to depose me as their leader before having heard me play."

Mr. Hinshaw's innumerable engagements during the past two years have taken him through every city of the United States with the exception of St. Louis and the States of New Hampshire and Vermont. In the course of his travels through the country he once found himself engaged to sing in a small town which possessed several churches but no opera houses or other places available for worldly entertainments.



William Hinshaw, of the Metropolitan Opera Company, as "Mephistopheles"

There was only one thing to do, namely, to give his concert in the church. By a strange coincidence his program for the evening was made up of numbers most inappropriate to the *locale* of their presentation. There were such things as the

Toreador's bull fighting song from "Carmen," the diabolical "Serenade" of *Mefistofele*, from "Faust," while another was the bandit's song from "The Serenade." A happy thought struck the editor of the town's newspaper, so he reviewed the event under the heading, "Devils, Bull Fighters and Bandits."

Mr. Hinshaw's successes in Europe have been of a most emphatic nature, and he was signally honored by the conductor, Felix Mottl, who offered to coach him in some of his German rôles. French, German and Italian works are in his répertoire, but his preference is for singing in English.

VAN DER STUCKEN CHANGES MAY FESTIVAL PROGRAM

Bach's Christmas Oratorio to Begin at Five in Afternoon During Next Cincinnati Biennial

CINCINNATI, O., Nov. 12.—Frank Van der Stucken, who is in Europe, has revised the tentative May Festival program that he announced during the Summer. The most important change is for the Wednesday night program, when he will give Bach's Christmas Oratorio. The program will begin at five o'clock in the afternoon and continue to half-past six, when there will be an intermission until eight o'clock.

Mr. Van der Stucken is still counting on the children's chorus for Friday night of the festival, although there is doubt whether the public school authorities will again allow the children to take part. The program planned for that night calls for a children's chorus of 500 voices. Wolf-Ferrari's "La Vita Nuova" and Berlioz's "Te Deum" are to be sung.

Chevalier Pier Adolfo Tirindelli, the composer, and his exceptionally gifted pupil, Edwin Ideler, violinist, shared honors in a recital exploiting Tirindelli compositions and recent transcriptions which constituted a first group. They were received with great ardour and prove most valuable additions to the violin répertoire. Mr. Ideler was in excellent form, playing with beautiful tone and expression, displaying astonishing technical efficiency as well, and all this seems the more wonderful when one is told that Mr. Ideler celebrated his seventeenth birthday in this mature manner. The crowning part of the evening was reached in the violin concerto, which the composer himself introduced with so much success to Cincinnati audiences in the symphony orchestra concerts a number of years since. Mr. Ideler had the very able assistance of Mrs. Clara Eberle, who sang several groups of Tirindelli songs, displaying a voice of rich dramatic power.

F. E. E.

A Musician's Curious Hobby

[From the Westminster Gazette.]

Dr. A. H. Mann, who has just received from the senate of Cambridge University the honorary degree of M. A., has been prominent in the musical life of the university for many years. Like many other professional musicians he is devoted to antiquarian research, and otherwise varies his strictly professional duties by collecting used railway tickets. No one knows better than Dr. Mann how to get by the ticket collector without giving up his ticket, and he is said to have collected (with the help of friends) over 12,000 tickets which the uniformed ticket collectors overlooked.

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Max Zach's Orchestra Inaugurates Season with Well-Played Program

ST. LOUIS, Nov. 17.—The Symphony Orchestra opened its season before a deeply interested and large audience on Friday night, and again repeated the program on Saturday afternoon. Director Max Zach fairly outdid himself in conducting, and the program, which was varied, was rendered with great spirit. Being the initial concert of the season, there was no soloist. Mr. Zach played for the first time the Berlioz "Fantastic Symphony," which was very well received. His opening number was Mozart's "Don Juan" Overture, which the orchestra played admirably. The other two numbers were Massenet's "Ballet Music" from "Le Cid" and "In the Steppes of Central Asia," by Borodin, both entirely new to St. Louis. The orchestra shows a great improvement over last year, and has an excellent balance. The horn section has been strengthened and the ensemble work is much improved.

Before one of the most brilliant and appreciative audiences seen in St. Louis in many a day, the Russian dancers, Anna Pavlova and Mikail Mordkin, appeared here last Monday night at the Odeon with their ballet. It was a distinct triumph and the enthusiasm was such as is rarely shown by a St. Louis audience. H. W. C.

CONCERT AT SMITH COLLEGE

Claude Cunningham, Baritone, and H. B. Jepson, Organist, Please Audience

NORTHAMPTON, MASS., Nov. 11.—The second concert in the course at Smith College was given Wednesday night in the auditorium by Claude Cunningham, baritone, and Harry Benjamin Jepson, organist. This recital took the place of the expected one by Allen Hinckley, who it is hoped will be heard later.

Mr. Cunningham has a delightful voice, which he uses most admirably, and the beautiful diction which one has come to expect of the best English singers. He gave five numbers from Schumann's "Dichterliebe" sympathetically, and sang beautifully an aria in Italian by Tirindelli and "Der Oede Garten" by Hildach. He was enthusiastically recalled after his group in English.

Prof. Jepson, who occupies the chair of applied music at Yale University, as well as being the university organist, opened the program with two movements from Widor's fifth organ symphony. He played the toccata from the same work for his closing number, and gave besides an additional group of four shorter pieces, including a melodious "Ballade" by himself.

W. E. C.

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Published Every Saturday at 505 Fifth Avenue, New York

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Foreign (including Postage)	3.00
Single Copies	.10

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New York, November 26, 1910

THE CASE OF MME. SEMBRICH.

MUSICAL AMERICA acknowledges receipt of the following letter:

MAJESTIC HOTEL, NEW YORK, Nov. 19, 1910.
 "Do you think it is agreeable to your readers to have an attack every week on Mme. Sembrich, who is the greatest and most popular of all the singers as woman and artist. You roast her concert after everybody in authority praises it. I thought you were a straight paper, but I finished after I read a second attack this week. I'm done and don't buy another copy." FAIR PLAY."

Before discussing the justice of this communication it may be well to refer briefly to what was said in the articles referred to.

In the discussion of Mme. Sembrich's recital on Tuesday afternoon of the week before last the critic of MUSICAL AMERICA said:

"However succeeding years may deal with Marcella Sembrich's voice, they are powerless to affect the character of the audiences which her recitals call forth. Season after season has shown that the famous soprano's appearance on the concert platform signifies a box office ticket rack as bare as Mother Hubbard's cupboard long before she faces her hearers; a street filled with all manner of fashionable rolling stock; a lobby crowded to suffocation and innumerable standees. It also denotes enthusiasm of the most unrepressed variety and a munificent exhibition of floral wares. * * *

"There is no denying the pleasure that Mme. Sembrich gave her hearers. It is needless to comment again upon her shortness of breath which has been noted for the past few years, beyond mentioning the fact that it was in due evidence last Tuesday. Nor is it essential to harp at length upon the condition of her lower and many of her medium tones. There was a good deal of faulty intonation, too, during the latter part of the recital, doubtlessly the result of fatigue.

"The soprano's upper notes have, notwithstanding all this, retained most of their wonderfully limpid, bell-like purity. And finally there is all the famous artistry, distinction of style, finish, polish and what not which age cannot stale nor custom wither."

In the following issue of MUSICAL AMERICA in the *Mephisto* article the following appeared:

"The other night I heard a discussion among musicians and critics, some of whom seemed inclined to think that Mme. Sembrich should have retired while in full possession of her powers. Others, while admiring her art and voice, which is still wonderful, thought that she should remain on the stage for the reason that every one of her recitals, whenever given, is a lesson, as well as an enjoyment. Finally, one gentleman spoke up and said that Mme. Sembrich would have liked to have retired, but that her fortune had been impaired by unfortunate investments and that she was obliged to go on earning money. I trust the story may have no foundation, for Mme. Sembrich has worked hard all her life. Her reputation as a woman, as well as an artist is unassailable, and she should be in a position where she could rest and live the balance of her life, not only in peace, but in comfort."

Now I respectfully submit, as the editor of MUSICAL AMERICA, that in all this there is absolutely nothing to justify "Fair Play's" charge that Mme. Sembrich has been "roasted" after "everybody in authority" had praised her. Nor do I think there is anything that has appeared in MUSICAL AMERICA which would justify the

implication that MUSICAL AMERICA is not a "straight paper."

The issue involved is broader and more important than that which is directly connected with the criticism to which "Fair Play" objects. It transcends even in importance the question as to whether MUSICAL AMERICA is a "straight paper" or not. If it is not, its subscribers and readers will soon find it out and cease to patronize it. As a matter of fact, in the very mail which contained "Fair Play's" letter there were a large number of new subscriptions and many commendatory and kindly letters from all parts of the country and from Europe.

The real important point is not the question of the honesty of this sheet, but "what ought the attitude of the critic of a musical paper be to the artist?"

In plain words, what is the standard by which the efforts of the artists should be judged?

This gives me the opportunity to state, once for all, the position taken by the staff of this paper under my direction.

I do not believe that the same standard of criticism should be applied to young and struggling talent, to musicians who do not claim the highest excellence, as there should be applied to those artists of distinction who come over to this country, claim that they have reached the highest standard and expect, like Mme. Sembrich to return to Europe each season with from \$150,000 to \$200,000 of good American dollars. It is my conviction from a long life of experience and work in the musical industries and the musical world that it is the positive duty of the conscientious critic to kindly, courteously, but truthfully review the performances of great artists and judge them by the standards that they themselves claim. Judged by these standards, nothing has appeared in MUSICAL AMERICA which justifies anything which "Fair Play" has stated in the communication cited above. With respect to "Fair Play's" statement that MUSICAL AMERICA had "roasted" Mme. Sembrich's performance "after everybody in authority had praised it," let me ask whether this refers to the musical critic of a leading daily paper who has for years been known to be virtually an attaché of Mme. Sembrich's business interests, and who loses no occasion to boom her to-day just as he did when she was in the height of her powers and success?

There is one more consideration which is important to the readers of a musical paper and of live importance to the cause of musical progress.

If we are to continue to praise the efforts of artists long after they have ceased to be able to reach the high standard of former years, what is to become of the efforts of the young and rising talent? With three or four eminent fixtures in an operatic company it is impossible to give young talent a chance, and I humbly submit that that has a deadening influence on artistic values, and also takes away from younger and talented artists the opportunity which is their due. Under such conditions the public does not obtain a fair return for its money, though the artists in question may continue to draw large revenues long after they have already made perhaps more than one fortune.

I am fully aware that Mme. Sembrich has a large and devoted following, especially among society women and others who rally round her from that personal and social devotion which may be commendable from a personal and social point of view, but with which, I strongly contend, the conscientious critic has absolutely nothing to do.

Personally, I hope that Mme. Sembrich with her wonderful art may continue for many years to delight her audiences, to instruct young musical people and musical aspirants for musical honors as few others can, but at the same time, as the editor of MUSICAL AMERICA, I maintain that a musical journal, pretending to anything like fairness, should, but with all courtesy, tell the truth, and should not be carried away by personal, social or financial reasons to instruct the critic to write what he knows is not the truth.

John C. Freund

NEW YORK'S OPERATIC CATHOLICITY

The program of the first week at the Metropolitan Opera House, New York, consisted of "Armide," "Tannhäuser," "Aida," "Die Walküre," and "Butterfly."

A glance at this bill shows an obvious aim at catholicity on the part of the powers which rule the Metropolitan Opera. It dispels the fear of those, who, because of national preference in opera, may have thought that they would not get what they wanted this season, now that operatic competition has been done away with in New York.

The program for the second week appears equally varied in a national sense. French opera only is not represented, although it is known that the more familiar numbers of the French repertory will hold the place which they have heretofore held. The gap in modern

French opera will be filled, however, with the appearance of the Chicago company in New York.

It is a source of satisfaction that Mr. Gatti-Casazza has thus shown his intention to maintain a fair balance of operas of the different important operatic nations. Any Americans who might be inclined to take exception to the particular allotment of operas in the Metropolitan program are to be reminded that they have only to look at the bill of the operas in the great operatic centers of Europe to become aware that nowhere in the world is such a catholicity displayed as here in New York.

Mr. Gatti-Casazza himself has pointed this out, and has called attention to the fact that nowhere else than in America would such a catholicity be possible.

Considering the various nationalities of opera to be given in New York this season, together with the high standard of the performances, New York may well congratulate itself upon its present operatic régime.

PERSONALITIES



H. Evan Williams Explains

The story of how H. Evan Williams, the well-known Welsh-American tenor, retired for four years to study his own voice and better equip himself for the arduous career of the concert singer, and the success which crowned his efforts, has been a topic of considerable interest in the musical world. Mr. Williams has many vital things to say about voice production, and the camera man succeeded in the above illustration in catching the tenor just as he was expounding one of his pet vocal axioms.

Nordica—Mme. Nordica, who recently saw Lina Cavalieri in Paris, is convinced that her sister artist has been greatly misunderstood in her trouble with her husband, Robert W. Chanler. "She's a poor little girl who wanted a husband and a home, and she has been cruelly treated," says Mme. Nordica.

Weidt—Mme. Lucie Weidt, the new Wagnerian soprano of the Metropolitan Opera Company, is a native of Vienna and twenty-four years old. She began her musical career at a very early age as a concert pianist, and made her operatic début at the age of nineteen at the Vienna Imperial Opera, where she sang *Elisabeth* in "Tannhäuser."

Abbott—Bessie Abbott, star of Mascagni's "Ysobel," was asked recently if she was a suffragette. "Oh, no!" she cried; "I wouldn't be one of the horrid things! Just think of having to wear one of those funny short skirts! I like gowns—beautiful gowns, Paris gowns with long trains. And wouldn't it be terrible not to be able to wear feathers in your hats?"

Dippel—Andreas Dippel, the director of the Chicago Opera Company, is considered to be one of the cleverest business men identified with our musical life. He is well known in Wall Street, where he has invested wisely and well. Mr. Dippel was for five years in the employ of a large banking house in Cassel, Germany, but this was before he had begun to acquire a répertoire of 150 operatic and fifty oratorio rôles.

Dalmorès—Settlement has been made of the suit against the French tenor, Charles Dalmorès, in which judgment for \$20,000 was returned against him last Spring. The suit was brought by the Conried Metropolitan Opera Company for breach of contract because the singer signed with the late Heinrich Conried and then went over to Oscar Hammerstein. Dalmorès will not have to pay the judgment when he comes to join the Metropolitan Company this season.

Paderewski—In his speech at the recent Chopin centenary at Lemberg not long ago, Paderewski said among other things: "We Polish musicians are the children of one father, Chopin. But he is a tree the branches of which reach to the sky, whereas we are mere twigs. He was the greatest of Polish patriots, for in the tones created by him we hear the wild cry for freedom, for liberation from the chains of thralldom. Therefore, all honor to him, because he not only introduced his country's music with his strains into the world of art, but also demonstrated to all mankind by his works that Bismarck's assertion that there is no culture in Poland is untrue."

MME. JOMELLI IN SONG RECITAL

Distinguished Soprano Gives Program of Rare Interest in Carnegie Hall, New York

Mme. Jeanne Jomelli, the soprano, gave her first New York song recital of the present season in Carnegie Hall on Tuesday afternoon, November 15. The program was as follows:

1. (a) "Exaltation," Mrs. H. H. A. Beach; (b) "Syonara," Charles Wakefield Cadman, Japanese Romance, especially written for Mme. Jomelli.
 2. (a) "L'Enfant Prodigue" (Lia aria), C. Debussy; (b) "Phidylé," Henri Duparc; (c) "Fleur Jetée," Gabriel Fauré; (d) "Lune de Cuivre," Rhéné-Baton; (e) "Sans Amour" (new), Cecile Chaminade; (f) "L'Eventail," Jules Massenet.
 3. (a) "Der Hass" (new), Hakon Schmedes; (b) "Mit Deinen Blauen Augen," Richard Strauss; (c) "Erhebung" (new), Ehrich Wolff; (d) "Ich hab' im Traum geweinet," Robert Franz; (e) "Auf dem See," Joseph Lang; (f) "Och Moder Ich Well en Ding Han," J. Brahms.
 4. (a) "Ora Triste" (new), V. M. Vanzo; (b) XII. Ode de Anacreon (new), V. M. Vanzo; Netherland songs, (c) "Jonge Liefde," G. Mann; (d) "Serenade (Flore Della Neva), S. de Lange; (e) "Through a Primrose Dell," Charles Gilbert Spross; (f) "To You Dear Heart," F. Morris Class; (g) "The Perfect Day," J. Mildred Hill.

It is no small undertaking to give a song recital in Carnegie Hall, indeed, it is an ordeal dreaded



Copy't Mishkin
Jeanne Jomelli

by many artists of reputation, but Mme. Jomelli has no reason to feel other than gratified over the result of her efforts. She is exceptionally equipped for recital work in that she has a voice of fresh, clear quality capable of responding to any demands that may be made upon it, a style of singing and a sense of interpretation that indicate a fine musical understanding, the ability to construct an interesting program and, last but not least, a charming and gracious stage presence.

The singer was at her best in the French group, the two Dutch folk songs and in certain of the German songs. Mme. Jomelli's voice and art were never better displayed than in the songs by Duparc, Fauré, Rhéné-Baton, and Massenet. In these her command of tone-color, her *mezza voce*, and evident sympathy with the works, enabled the singer to create an impression which was maintained throughout the program. Especially must Mme. Jomelli be commended for her rendition of "Lune de Cuivre," with its elusive beauty.

The songs by Schmedes and Ehrich Wolff were both new and interesting, though not entirely attractive. An ideal

song should allow the voice a chance to really sing, and these do not. They are uncompromisingly Teutonic, almost unbeautiful. But, both these and the other German songs were well done, not the least favorable point being the clear dictation. The Brahms was charmingly sung and enthusiastically applauded. But Mme. Jomelli was even more applauded in the two Netherland songs which she sang as if she loved them.

Mme. Jomelli deserves commendation for her singing of five American songs of which the most pleasing were the ones by Mrs. Beach and Mr. Spross. The Japanese Romance by Cadman, especially written for the singer, proved to be a work of characteristic color and much melody, but was much too long. The composer evidently had something to say but failed in the saying.

The audience recognized the merit of the recital by much applause, many flowers and encores.

Comments of the daily papers:

Her voice is pure soprano, particularly flute-like, and her entire range never varies in its quality. She has a fascinating trick of carrying a prolonged note into an echo and in thus veiling it absolutely retaining its tone-color.—*The American*.

She is a dramatic soprano; her voice has rare beauty and she combines with her purely musical gifts a talent for dramatic expression that gives color and life to her work. No artist who has appeared at Carnegie Hall this season has aroused an audience to greater enthusiasm.—*Brooklyn Eagle*.

NEW YORKERS' OPERETTA

It Will Have Its First Performance at a Berlin Theater

BERLIN, Nov. 19.—An operetta composed and written by three New Yorkers will be given its first performance at the Metropol Theater here next Saturday evening, and is likely to be heard later at the German Theater in New York.

The music is by Paolo Gallico, the pianist and composer, and the book by John Weimann, the Sunday editor of the New York *Morgen Journal*, and Arthur Schoenstadt, dramatic editor of the same paper.

Lilla Ormond Opens Concert Season in Grand Rapids

GRAND RAPIDS, MICH., Nov. 15.—The first appearance of Lilla Ormond, mezzo-soprano, was greeted by a large audience in the St. Cecilia Auditorium, Friday afternoon, November 11, the first of the season's artist's recitals of the St. Cecilia Society. Miss Ormond sang a group of Schumann, Bach and Strauss selections.

WITH WESTERN MUSICIANS

Evanston Musical Society Presents Sybil Sammis-MacDermid and Evan Williams as Soloists—New Success for Marion Green

CHICAGO, Nov. 21.—The Evanston Musical Society gave a notable concert for the opening of its season last Thursday, in the gymnasium of the Northwestern University, presenting for the first time Coleridge Taylor's "Endymion's Dream" and "The Wedding of Shan McLean," by Hubert Bath, both given under the direction of Peter C. Lutkin, dean of the school of music. The soloists were Sybil Sammis-MacDermid, soprano, and Evan Williams, tenor.

Sybil Sammis-MacDermid, the dramatic soprano, will be heard in recital at Music Hall, Fine Arts Building, Thursday evening, December 1. Irene Francis will preside at the piano.

Edith Monica Graham, who won a striking success at Marinette, Wis., last summer, was re-engaged and will appear there in Gaul's "Holy City" early next month.

Mary Hallock, a Philadelphia pianist, who has been touring in the West, recently was accorded a unique honor, being invited to address the class in psychology at the Miami College, at College Hill, Ohio, where she happened to be giving a recital. Several years ago Miss Hallock carried on a series of independent investigations as to beat and rhythm that was afterwards exploited in the *Popular Science Monthly*.

She lectured before the Ohio Educational Institution on "Pulse and Beat in Modern Music."

Virginia Listemann, vocalist, has booked engagements for Beloit and Eau Claire for December 22 and 25, where she gives a song recital with Bernhard Listemann, the distinguished violinist, and Arthur Rech, pianist. Her concert tour with Edith Boyer Whiffen opens at Vicksburg, Miss., on November 28.

Marion Green, the basso cantante, sang at several concerts last week in Indiana. The Marion *Chronicle* remarked: "Mr. Green was never in better voice. There is a velvety resonance in his tone we have rarely found in American singers. He sings with poise and surety that is unique."

Mme. Bloomfield Zeisler's tour opened in Omaha, Neb., on Tuesday. She played at Des Moines, Ia., on the 16th; Oskaloosa on the 17th, and Grinnell on the 18th. In the latter city she has appeared several times, and the paper of that city concluded its appreciation by remarking: "In Grinnell you are considered Perfection."

William L. Hubbard, music critic and educator, who is one of the most successful recruits to the lecture platform this season, has the courage of his convictions and last week remarked at a lecture before

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This was followed by a recitative and aria from "L'Enfant Prodigue," by Debussy; a group of French songs by Fauré and Hue, and a group of modern English songs by Converse, Chadwick, Foote, Huhn and McFadden, and a Scotch ballad. Miss Ormond's voice is of beautiful quality and her sustained tones are admirable. Schumann songs were especially adapted to her

voice. Miss Ormond's individuality was shown in "The *aequiem*" by Foote and the Irish song, "Back to Ireland," which she sang with much abandon, and in these songs she made her most direct appeal to the audience. Miss Ormond's personality won her audience at once. Daisy Green, accompanist, most ably supplemented the demands of each song.

E. H.

Dalton-Baker Giving Numerous Song Recitals at Colleges

Before W. Dalton-Baker, the English baritone, returns to the East he will give recitals in six of the most important colleges of the Middle West. He recently filled an engagement before the Women's Club of Columbus, O., and also gave a recital, November 24, at St. Gabriel's Convent, Peekskill, N. Y. After his college engagements he goes on a Canadian tour, singing in Quebec, Montreal, Ottawa and several smaller cities, and then returns East. Mr. Baker made so deep an impression at his recital in Kansas City that he has been re-engaged to appear there in March. His Peekskill engagement is also a repetition, for he sang there as recently as last month. His Peekskill program is interesting and typical of the comprehensive and varied programs that he presents:

Prologue from "Pagliacci," Leoncavallo; "O Star of Eve" ("Tannhäuser"), Wagner; Cavatina ("Faust"), Gounod; Nos. I to VII from the cycle; "Die Schöne Müllerin," Schubert; "Confutatis" ("Requiem"), Verdi; "Honor and Arms" ("Samson"), Handel; "The Birth of Morn," Leoni; "Ho! Jolly Jenkin" ("Ivanhoe"), Sullivan; "Kitty of Coleraine," A. Herbert Brewer; "Yeomen of England" ("Merrie England"), German; "O Waly, Waly," "Heave Away" (Sailor's Chanty); "The Lark in the Morning" and "O No! John," English Folk Songs arranged by Cecil Sharp.

A memorial tablet has been placed on the house in Königsberg, East Prussia, where Otto Nicolai, composer of "The Merry Wives of Windsor," was born in 1810.

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ABUSES MUSIC TEACHERS SUFFER, AND THE REMEDY

"IT'S about time for music teachers to get together and inaugurate a campaign against some, at least, of the many abuses those in the profession have been called upon to contend with for years," said James Francis Cooke, addressing the one hundred and forty-eighth meeting of the Philadelphia Music Teachers' Association, held recently in that city. Mr. Cooke is editor of *The Etude*.

"One of the commonest abuses," he said, "is for pupils to miss their lessons for any trumped-up excuse, and then expect their teachers to make up the lost time, whether it is convenient or not. Teachers should combat this tendency by the 'contract system,' making it understood that the term will end on a certain day and any lessons missed will not be made up later, unless in cases of protracted illness.

"Many teachers have to make up or lose the money for as many as five lessons a week. This number multiplied by the number of teaching weeks means that the teacher will be 10 per cent short of the expected amount at the end of the year.

"Another great abuse is the tendency of

American pupils to change instruction every time a new teacher with a brand new method comes to town, which is manifestly unfair to the one who has had the labor of laying the first foundations. Then again interfering parents are a source of annoyance.

"The American striving after effect requires that children play showy rather than good music, and the teacher in many cases finds she must compromise.

"Teachers should first place their profession on a broad educational basis, and then demand they receive the respect accorded to those in other professions. No one trains as long or as hard for his life-work as the ordinary teacher.

"Doctors and lawyers begin their study when they are long past their youth, while the average musician must begin work at least before he is eleven years old, and work steadily to the end.

"Teachers must learn to stand together and demand their rights, for until they as a body claim respect and businesslike treatment, the abuses they are subject to will continue."

SAN FRANCISCO CONCERTS

Mme. Gadski the Headliner in a Week of Musical Programs

SAN FRANCISCO, Nov. 7.—After an absence of two years Mme. Gadski was greeted by a good-sized and enthusiastic audience Sunday afternoon at the Columbia Theater. Throughout her program she responded with several encores which delighted her audience.

The admirable work of Edwin Schneider, accompanist, was greeted with much appreciation. The first of a series of three chamber concerts was given at Kohler & Chase Hall Friday afternoon by the Minetti Quartet, assisted by Edna M. Wilcox, piano accompanist, and Helen Colburn Heath, soprano. An appreciative audience was in attendance and the program was a very delightful one.

The San Francisco Musical Club listened to an excellent program on Thursday morning given by the Minetti Quartet and Mrs. De Los Magee, contralto. Especially beautiful was the Mozart Quartet No. 15 in B flat with piano accompaniment by Emile Gnauck.

The California Conservatory of Music gave a faculty recital Friday evening. Those who participated were Mrs. S. J. Kramer, solo pianist; Mrs. Mildred Spencer-Hartman, soprano, and Anna B. Wythe, accompanist.

Mrs. E. De Los Magee, contralto, who has recently returned from Europe, was heard by a large audience at Century Hall Tuesday evening. The twelve numbers given met with much appreciation. Gyula Ormav was the accompanist.

Edna Cadwalader, violinist, gave a recital Thursday evening in Century Hall and won hearty applause by her artistic performance. She was assisted by Frederick Maurer, accompanist, and Frederick McMinn, baritone.

R. S.

Harpist and Tenor in Wilkes-Barre Recital

WILKES-BARRE, Pa., Nov. 10.—John Barnes-Wells, tenor, and Annie Louise David, harpist, were the artists at a recent concert in Irem Temple. Mr. Wells, who has appeared here before, was in good voice and fully sustained his reputation.

Mrs. David, who replaced Alexander Russell, who was ill, scored unmistakably and won many encores. Besides showing much technical skill she played with a delicacy and a rhythmic accuracy that proved her an artist of ability.

Another Werrenrath in the Vocal Arena

Telephone messages to their many friends in New York announced on Saturday morning of last week that a son had been born to Mr. and Mrs. Reinhard Werrenrath. Mr. Werrenrath, Jr., has already demonstrated vocal prowess which gives promise of making of him some day a worthy successor to his father and his father's father. Mrs. Werrenrath is doing nicely.

VERNON STILES IN RUSSIA

His Teacher, S. C. Bennett, Hears of Tenor's Success in Riga

S. C. Bennett, teacher of Vernon Stiles, the noted tenor, has received a letter from his sister, Bertha Stiles, who with her parents, Mr. and Mrs. Judge Stiles of Kansas City, are spending the Winter in Riga, Russia, where Vernon Stiles has been engaged for two years at the Stadt Theater as leading tenor. Mr. Stiles, who has been singing at the Vienna Hofoper for two seasons, sang the first act of "Lohengrin" at Riga as *Gastspiel* last May, and was theretofore offered a much bigger salary than he was getting at Vienna. The notice which Mr. Bennett has received was with reference to Mr. Stiles's performance of "Lohengrin," which took place October 31 and which proved to be the most successful appearance he has made since he left America. Miss Stiles also writes that they are charmed with Riga, which is a fine city of 600,000 population and which has, withal, a decidedly musical atmosphere.

It is the intention of Mr. Stiles to visit in New York during the coming Summer vacation for the purpose of obtaining more of Mr. Bennett's valuable ideas in voice production.

One Hundred and Fiftieth Recital of New York City College Organist

On Wednesday, November 2, Samuel A. Baldwin, head of the music department at the College of the City of New York, played his hundred and fiftieth organ recital in the Great Hall of that institution. The program contained the Hollins Concert Overture in C, the Prelude and Fugue in A Minor of Bach, two pieces, Intermezzo and Etude Symphonique by Bossi, a L'Amare Pastorale and the Grande Pièce Symphonique, op. 17, of César Franck, the largest and noblest work of that composer for organ. A large audience was present and enjoyed the program to the full. Professor Baldwin's playing is scholarly, convincing and authoritative, and the programs which he has presented throughout his recitals at the college are models of what organ recital programs should be.

Renaud and Burrian Arrive

Maurice Renaud, the French baritone, formerly of the Manhattan Opera Company, arrived in New York from France, November 12, on the *Lorraine*. He will make his first appearance as a member of the Metropolitan Opera Company, November 24, singing the title rôle in "Rigoletto," with Mme. Melba as *Gilda* and Florencio Constantino as the *Duke*. Another Metropolitan Opera artist to arrive from Europe, Saturday, was Carl Burrian, the German tenor.

Edgar Tinel's "Saint Katharine of Alexandria," which was given as an opera at the Monnaie in Brussels last season, was recently sung as an oratorio in Bamberg, Germany, with marked success.

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SEATTLE ORCHESTRA IN FIRST "POP" CONCERT

A Program Composed Chiefly of Grieg Compositions Finely Presented by Director Hadley

SEATTLE, Nov. 9.—For the first "pop" concert last Sunday afternoon Director Hadley, of the Symphony Orchestra, offered a program of Norwegian compositions, wherein Grieg was the chief representative. It proved to be thoroughly enjoyable to the audience, which recalled Director Hadley after many of the numbers. The favorable impression made by the orchestra at the first Symphony concert a few weeks ago was strengthened, and, with the nervous tension of that concert gone, there was a unity in the playing and a noticeable improvement in the tone of brass and strings that must have been gratifying to the conductor, as it was to the audience.

Two soloists appeared and found deserved favor. Mme. Maja Gloersen-Huitfeldt, a Norwegian prima donna, who has had the honor of personal instruction by Grieg in his songs, sang the aria from "Traviata," "Ah fors e lui," and a group of Norwegian songs. The latter were more suited to her voice and powers than the aria, pleasing though the latter was. Her voice is a clear and charming lyric soprano and her singing is in splendid taste, though marred by false intonation.

The second soloist was the new concertmaster, John M. Spargur, late of New York, who played the Svendsen Romanze for violin with purity of tone and matchless intonation. He made a most favorable impression, not only by his artistic playing, but by his fine and quiet stage bearing. He was forced to respond to encores twice.

F. F. B.

Arthur Farwell's Lecture Recital on Indian Music

Arthur Farwell, for the first time since giving up his wanderings and lecture recital trips in the West, gave a lecture recital on November 8, presenting his compositions on Indian themes at a meeting of the Shakespeare Society of Pottsville, Pa., Mr. Farwell gave an account of interesting features of Indian mythology which touch the Indian's conception of music; of his own experiences in the West, and played the following of his piano compositions, based on Indian legends and motives: "American Indian Melodies," "Dawn," "Ichibuzhi," "Prairie Miniature," "Navajo War Dance" and four numbers from the "Impressions of the Wa-Wan Ceremony."

Concert by Philadelphia Society

A concert given under the auspices of the Philadelphia Society in Carnegie Chamber Music Hall, New York, on November 15, introduced Beatrice Bowman, soprano; Frederick Gunster, tenor, and André Benoit, pianist.

MANHATTAN IS NOW VAUDEVILLE HOUSE

Erstwhile Home of Hammerstein Grand Opera Diverted to the "Two-a-Day"

The Manhattan Opera House, which, in its grand opera days under Oscar Hammerstein, has sheltered some of the most famous of the stars of operadom, and which of late has been a home of artistic comic opera, has now fallen from its high estate and is to be diverted to the uses of vaudeville. It will begin its career as a vaudeville house on Monday evening, November 28, and thus, in the building where Mary Garden, Tetzlitzini, Renaud, Gilbert and all the other famous stars of the old Manhattan Company were wont to hold forth, the slap-stick and other "artists" of the "two-a-day" will hold undisputed sway. The Manhattan will be conducted along the same lines as Hammerstein's Victoria Theater, and will be under the management of William Hammerstein, son of the impresario.

The theater was erected at a cost of \$3,000,000, and was used as a home of Hammerstein grand opera through four of the most interesting and important seasons of opera that New York has ever had.

Metropolitan Again Places Albany on the Operatic Map

ALBANY, N. Y., Nov. 16.—Manager Gatti-Casazza, of the Metropolitan Opera House, once more placed Albany on the operatic map last evening by presenting his singers in Hermanus Bleeker Hall in "Madama Butterfly." It has been a long time since the Metropolitan Company has appeared here and the giving of a performance on the second night of its season is a thing unheard of. Albany indicated its appreciation by turning out a large and brilliant society audience, including Governor and Mrs. Horace White and the wife of Governor-elect John A. Dix. There was unstinted applause for the leading artists of the cast, Geraldine Farrar, Riccardo Martin, Antonio Scotti and Marie Mattfeld, and for the conductor, Arturo Toscanini.

An English Composer in America

[From the New York Evening Post.]

When Delius was twenty years old he came from England to Florida, where he established himself as an orange grower. There he taught himself music. His American experiences are reflected in his opera, "Koanga," in which the negro element plays an important part; and to a certain extent in his "Appalachia," that remarkable work in which the virgin forests and mighty waters of America seem to speak."

CANADIAN GIRL TO PLAY IN PARIS AND LONDON

Margaret McCraney, Violinist, Faces a Season of Excellent Prospects—Will Tour Canada Next Season

PARIS, Nov. 12.—A recital that will interest Americans in Paris will be the one which Margaret McCraney will give here this Winter. Miss McCraney has lived four years in Europe, and is known in Berlin, Prague and Paris as a young violinist of excellent prospects. A concert in



MARGARET McCRANEY

London, with orchestra, is also being arranged for her, and will take place next Spring. Miss McCraney is no stranger at the British capital, for she has played at Sir Gilbert Parker's, Carlton House Terrace—one of the rendezvous of London's élite—and also at the home of Mary Carrichael, the composer.

This young artist is a Canadian, from Vancouver, and there are a big natural sweep and a sanity in her interpretations and in her tone, consistent with the elemental grandeur of her native environment. She has had periods of study at the Stern Conservatory in Berlin, with Sevcik in Prague, with Jean Ten Have in Paris, and with Ysaye, under whose influence she has seemed to vitalize her musical conceptions. Miss McCraney has done a great deal of ensemble playing in Paris with the Misses Esther and Dorothy Swainson.

Miss McCraney will return in about a year to America, where she is already engaged for concerts in all of the important Canadian centers.

L. L.

Bonci to Sing at Rome Exposition

Alessandro Bonci last week cabled to Italy his acceptance of the invitation of the Italian Government to sing the tenor roles in the revival of classic Italian opera in the Theater Costanzi, to be a feature of the International Exposition in Rome next May. In order to do this Bonci has had to refuse an offer from Buenos Ayres of a six months' engagement with a consideration of \$100,000 attached.

VIENNA IMPRESSED BY PIANIST'S ART

Amazing Virtuosity of Cornelius Czarniowski—"Rose Cavalier" Accepted

VIENNA, Nov. 3.—On the evening of October 30 the pianist, Cornelius Czarniowski, charmed a large audience by his fine art. Czarniowski's technic is truly stupendous, and would amaze even more if it did not appear to be so natural. The young artist's fine feeling, however, prevents too great prominence of his virtuosity. This feeling leads him to sudden bursts of impetuosity, as if he were afraid of giving way too much to sentimentality. This was less perceptible in Schumann's "Kreisleriana," but was strongly expressed in his playing of Chopin's ballad in C minor, a deliciously delicate performance. The étude in A minor and Schumann's "Toccata," perfectly distinct though rendered at a furious tempo, could scarcely be played better. The greatest applause of the evening followed upon Leschetizky's "Souvenirs d'Italie." The great master owes this first complete performance of his fine composition to this brilliant pupil of his. Many will no doubt try to play it after him, but the famous master has given so many technical problems to solve in his work that it is not likely to be tried too often. As composer, Czarniowski presented himself in a prelude and a fugue, the latter a faultlessly constructed work giving an unusually melodious thought in concise form. It is safe to entertain high expectations of this promising young artist.

The Tonkünstler Orchestra, under Oscar Nedbal, and the Concertverein, under Ferdinand Löwe, have begun their regular series of concerts, for which all subscription seats were sold out weeks ahead. It is very evident that the cultivation of symphonic music, so long the monopoly of the Philharmonic Orchestra, has found ready response in the music-loving public of Vienna. Beethoven's "Eroica" was beautifully rendered at the first concert of the Tonkünstlerverein. The Concertverein has distributed all of Brückner's nine symphonies over its series, a laudable undertaking.

It is semi-officially reported that the "Rosenkavalier" has at last been definitely accepted by the Hofoper, since several misunderstandings, some of which drifted out into publicity, have been cleared away. The "Rosenkavalier" will have its first performance at the Hofoper in March of 1911 and will be the last work to be staged under Director Weingartner.

At Slézak's farewell appearance at the Hofoper last Sunday evening, prior to his departure for America, the opera house was fairly stormed by the many who had been unable to secure seats. The opera was "Trovatore," and never has the departing tenor sung "Manrico" better nor been more wildly applauded. Mme. Cahier, our fine American contralto, sang the "Azucena" for the first time and received full appreciation for her splendid rendering.

ADDIE FUNK.

Gounod's early comic opera, "Le Médecin Malgré Lui," has reached its twenty-fifth performance at the Berlin Komische Oper since the opening of the season.

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**MUSICAL HIGH TIDE
IN LOS ANGELES**

A Week of Interesting Concerts
and Opera—Local Composers
Receive Hearing

LOS ANGELES, Nov. 9.—Los Angeles experienced one of its occasional high tides of music and drama the past week; and with an unusually strong attraction at each one of the principal theatres and an excellent opera company at the Auditorium, Mme. Gadski had an excellent test of her popularity when she came onto the stage at Simpson's Auditorium, Thursday night.

It goes without saying that the house was packed (take notice of that, Cincinnati—we do not send artists of her caliber away unheard because of other attractions). The artist was royally greeted and responded to several insistent encores, especially at the close of the program, when she sang the "Walküre" cry.

Edwin Schneider again proved his sympathy with the songstress and his solo abilities as well.

Grand opera at one dollar, is the Behymerian slogan these two or three weeks. The Bevani company at the Auditorium is drawing large audiences, night after night, with a dollar as the maximum price, and it is giving the people double its money's worth. The notable performances of the week were those given the roles of *Tonio* in "I Pagliacci" by Ettore Campana; *Santussa* in "Cavalleria Rusticana" by Anna Frery; *Lucia*, by Regina Vicarino, and the several rôles sung by Eugenio Battaini.

One of the purposes in conducting the Gamut in its reorganized form is to further the interests of the local musician and his art. To present the works of local composers was the aim of the program given last night—not all the local composers, but a few of them from the club. Two violin works by Frank Patterson, editor of the symphony program books, opened the program, played by Julius Bierlich, who also played a concert piece by Chas. E. Pemberton. Then came two songs written and sung by Charles F. Edson. Rudolf Friml played half a dozen of his own piano compositions; Charles H. Demorest was represented by five songs sung by Mabelle Clark, and Homer Tourjee contributed a chorus dedicated to the Gamut Club. Mr. Tourjee is a son of the founder of the New England Conservatory.

Lacy Coe played violin numbers by Messrs. Wachmeister, Coe and Schoenfeld, and Henry Balfour sang two songs by Schoenfeld and one by Fred Grotot. In addition to the above Gamut Club compositions, Mrs. Reed gave five songs written by Laura Zerbe, and Mrs. Tiffany offered four by Miss Peyke, daughter of an active member of the club.

Altogether it will be seen that there was no paucity of material. These thirty-two compositions show why eastern composers come to Los Angeles for inspiration. Messrs. Schoenfeld and Friml are widely known by their works and certain others of the above array offered works of interest equal to theirs.

This program followed the club's monthly dinner. Guests of the club were Pepito Arriola, the Spanish boy pianist; Regina Vicarino, prima donna of the Bevani opera company, and Messrs. Bevani and Sacchetti. Arriola played the Chopin "Polonoise Militaire" for the club, and Miss Vicarino proved herself as excellent a speech maker as singer, and that is saying a good deal.

W. F. G.

Atlanta Girl Winning Success Abroad

BIRMINGHAM, ENG., Nov. 2.—Birmingham audiences and critics have been greatly pleased with the work in Italian opera of an American singer named Margaret Claire. She is an Atlanta, Ga., girl, a protégé of Calvé and a pupil of Marchesi. Her recent performance of *Rosina* in "Il Barbiere di Siviglia" was distinguished by brilliance of singing and perfect vocalization. Miss Claire has been engaged to sing this month in the first of Alfred Bachelet's orchestral concerts.

Max Vogrich, whose "Staccato Caprice" is familiar to piano students everywhere, has recently settled in London.

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Brahms Symphony Given Sympathetic Reading—A Tour
Arranged

MINNEAPOLIS, Nov. 18.—The second concert of the season given by the Minneapolis Symphony Orchestra was exceedingly gratifying to lovers of orchestra music. The program consisted of but five numbers, all masterpieces of German composers, and there were continuity, cohesion and unity of spirit and thought that made it an ideal orchestral program.

Every concert reveals to a greater degree the marked improvement in the work of the orchestra. The work of his men and their quick and intelligent response to the conductor's demands must give satisfaction to Emil Oberhoffer, who is giving heart and soul to the artistic and musical success of the organization.

The symphony was the Brahms Symphony, No. 4, in E minor, op. 98, which Mr. Oberhoffer conducted without any score. It is one of the conductor's best beloved symphonies and he gave it the beautiful reading that love and sympathetic spirit make possible. The other orchestral numbers included the Beethoven overture, "Leonora," No. 3, op. 72, and Mendelssohn's overture, "Fingal's Cave." Richard Czernowky, the concertmeister, was the soloist, giving Beethoven's Concerto for violin and orchestra in D major, op. 61. Mr. Czernowky played with the technical skill and musical spirit and expression which have made him such a favorite with the music lovers in the city.

For the first time in its history the Minneapolis Orchestra will give a number of concerts during the season in outside cities. This is one of the innovations inaugurated by Manager Wendell Heighton. The Chicago Apollo Club wished to engage the Minneapolis Symphony Orchestra for one of its concerts, but Mr. Heighton declined to permit the orchestra to make its first appearance in Chicago as an accompanying body. The out-of-town concerts thus far announced, and all of them in cities not far distant from Minneapolis, are as follows: November 16, St. Cloud; 17, Brainerd; 28, Stillwater; 29, Faribault; 30, Owatonna, and December 1, Albert Lea, all in Minnesota; December 2, Mason City, Ia.; 12, Red Wing, Minn.; 13, La Crosse, Wis.; January 12, Eau Claire, Wis.; 13, Menomonie, Wis.; February 6, Stillwater, and February 20, Mankato, Minn.

E. B.

Paul Stoye's Recital in Chicago

CHICAGO, Nov. 14.—Paul Stoye gave his first down-town recital in this city last Tuesday afternoon in Ziegfeld Hall and immediately demonstrated not only the possession of much temperament, but big technical gifts as well as an intimate knowledge of music not only in program making, but in its artistic and telling revelation. His program included the Symphonic Studies of Robert Schumann with variations, op. 13; a series of poetic readings from the works of Chopin, including Berceuse op. 57, Etude No. 27, Etude op. 10, No. 3, Mazurka, op. 33, No. 2, Nocturne op. 37, No. 2, Scherzo op. 20, the Chant Polonoise "Zyczenie" (Liszt transcription), Rubinstein's "Valse Caprice," Liszt's "Dream of Love," Nocturne No. 3 and Schubert's "Der Erlkönig."

C. E. N.

Cecil Fanning and Harriet Ware in Minneapolis Recital

MINNEAPOLIS, Nov. 12.—One of the most delightful concerts of the season was given Tuesday evening in the First Baptist Church under the auspices of the Thursday Musical Club. Harriet Ware and Cecil Fanning, baritone, were the artists, together with H. B. Turpin, pianist, and interesting features were the presentation of many of Miss Ware's compositions. As a Minnesota girl, Miss Ware's work is regarded with pride and her further development will be watched with interest by all those who heard her compositions so beautifully interpreted by Mr. Fanning and the composer herself. The selections given showed her musical versatility and her gift of expression in many moods.

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CINCINNATI MUSICAL LIFE ASTIR

Orchestra Season To Open This Week—First Concert of Heermann-Adler-Sturm Trio—Stokovski Lectures at College of Music

CINCINNATI, O., Nov. 19.—Notwithstanding the failure of Mme. Cavalieri to appear as announced, Cincinnati has had one of the most interesting weeks since the musical season opened.

On Thursday evening, November 11, the recital of Edwin Ideler, violinist, took a large audience to Conservatory Hall. On the same evening an interesting program was given in the parlors of the Alma Hotel by Matilde Ballum McLewee, contralto, Oley Speaks, the well-known baritone of Columbus, and Romeo Gorno, pianist, of the College of Music faculty.

At the Odeon on Friday evening, Leopold Stokovski, director of the Cincinnati Symphony Orchestra, gave the first of his two lectures to students, taking as his subject the mental attitude of the student who is to achieve success. A review of music in Cincinnati opened the lecture, which was delivered very simply. The great musicians were cited as examples of the personality necessary for distinction. Mr. Stokovski announced as his belief that music is the expression of the composer's personality, but justifies the interpreter in putting into music something of his own individuality.

Personality or the mental attitude is what distinguished the few great ones from the vast congregation of mere workers. The necessity for work was emphasized, but that it should be intelligent and not merely mechanical was advised.

A lover of outdoor life himself, it was but natural that the speaker suggested an alternation of one hour's practice with a brisk walk in the open air before a return to work as being more profitable to the mental attitude than several hours of continuous technical practice.

The students who desired to excel, were advised to broaden their view, not only through the study of the history of music, but also of general history, which includes many a sidelight calculated to make clear the path of understanding.

The first concert of the Heermann-Adler-Sturm Trio was given Saturday night at Memorial Hall, the following being the program: Beethoven's Trio, D Major, op. 70, No. 1; Saint-Saëns's Sonata, for piano and 'cello; Rubinstein's Trio, B Flat Major, op. 52. There need be no hesitation in placing this trio among the foremost of its kind in the country.

The trio was organized last season, with Hugo Heermann, who was then the concertmeister of our Symphony Orchestra, as the violinist. This year Emil Heermann, his son, takes his place just as he does in the orchestra. And when the youthful enthusiasm of the other two members of the trio is taken into consideration it may readily be seen that the younger

Heermann more completely enters into the spirit of their aims. Emil Heermann is a violinist of the best qualities. He has a beautiful tone, the best of schooling; he has verve and enthusiasm, and the trio is fortunate in having him.

The other two members of the trio remain the same as last year. There is no better ensemble pianist in this part of the



Mrs. Adolf Klein, President of the Woman's Musical Club of Cincinnati

country than Clarence Adler, and Julius Sturm is a 'cellist of enviable reputation.

The program Saturday night was given before a splendid musical audience, and the concert as a whole was most enjoyable, although having had but one week's rehearsal since last Spring the ensemble was not as perfect as the trio patrons have reason to expect it will be at the second concert. The Beethoven trio was given a dignified and noble presentation. In the Saint-Saëns' Sonata Mr. Sturm and Mr. Adler gave a delightful interpretation and the Rubinstein trio was admirably executed. Future concerts will be anticipated with great pleasure.

The first rehearsal of the Cincinnati Symphony Orchestra was held in Music Hall Sunday morning and gave evidence of the splendid work which may be expected

from the orchestra this season. The first concerts will take place Friday afternoon and Saturday night. The advance demand for season tickets has been very large and new orders will be received throughout the coming week.

The Woman's Musical Club is one of the most active factors in this season's local musical affairs. This society is composed of the professional women musicians of the city. Mrs. Adolf Klein, the popular president, is a pianist of high attainments.

F. E. E.

Berlin Versus New York as Musical Center of Universe

[Editorial in New York Evening Post.]

It is now generally assumed that Berlin is the musical center of the universe. Quantitatively speaking, it certainly is; more music can be heard there than anywhere else. But from the qualitative point of view the answer is by no means an unqualified affirmative. Berlin has no better orchestra than our reorganized Philharmonic, or the visiting Bostonians, or the New York Symphony Orchestra. Nor has it a greater quintet of conductors than Gustav Mahler and Max Fiedler in the concert hall, Arturo Toscanini, Alfred Hertz, and Cleofonte Campanini (for ten performances) in the opera house. Operationally, we are as far ahead of Berlin as Berlin is ahead of us in choral music. Not that Berlin lacks good singers; the best of them, however, are engaged, as everybody knows, for the New York opera as soon as they enter the first rank. We are get-

ting, as usual, not only the best foreign singers, in addition to our own, but the leading composers are beginning to honor us by giving our Metropolitan Opera House the privilege of first staging their new works, and, in addition, they cross the ocean to superintend their production personally, thereby emphasizing the compliment they pay us.

Francis Macmillen in Ann Arbor

ANN ARBOR, MICH., Nov. 15.—Francis Macmillen, violinist, played last night in University Hall to an audience which had only appreciation to offer, and a great deal of that. From first number to last, Mr. Macmillen held his hearers with his beautiful tone, his fine technic, his strength and his delicacy of expression. The audience was not at all conservative about letting the violinist know of its full measure of approval, and the artist had many recalls. Gino Aubert, as accompanist and soloist, proved very capable. The program was the same as that previously presented by Mr. Macmillen in his New York concert.

F. M.

Lorraine Wyman's Paris Début

PARIS, Nov. 10.—Lorraine Wyman, the daughter of the late Julie Wyman, who gave a song recital last Winter in New York, when she showed herself an unusually sympathetic interpreter of modern French songs, is now studying in Paris in Mme. Yvette Guilbert's Ecole de la Chanson, and has her début at Mme. Guilbert's "Samedi," of November 5, at the Theatre Gymnase.

DANGER TO VIOLINIST OF TOO MUCH "TEMPERAMENT"

Of all instruments the violin is the one which, during the last hundred years, has appealed the most directly, writes Albert Spalding, the violinist, in an article on "Violin Playing, Musical and Unmusical." Second only to the human voice in point of personality, and far superior to it in technical perfection, it has the power to introduce the composer's thought to the listener with the most commanding eloquence; indeed, its danger lies in that very eloquence, "the fatal facility," as J. A. Symonds spoke of it, which is so insidiously attractive in itself as to sometimes lead the violinist to forget the real mission at hand—to forget in an exaggerated though effective ritardando, or in a distorted though brilliant run, the design and construction of the whole—the intention of the composer. But when once this velvety voice is held under control—under the control of a philosopher as well as a poet—it may run its course in waves of golden melody without fear of being swamped. For now the gates to a river richer with ore than that of Cresus are opened. One must not enter on such splendor with closed eyes.

There is a sentiment to-day prevailing that unless the solo artist indulges in uncontrolled (so-called) "temperament" he lacks the divine spark of genius, and consequently must be voted cold and spiritless. Fortunate it is for us all that this spirit exists only in music, as otherwise our entire ideas of life, civilization and culture must be overthrown, and we should return to live the "simple life" of savages. And why should it be so with music? Just because of the exquisite beauty of tone must we become its slave and allow it to usurp the throne and depose the rightful ruler—the melodic line? This would be as bad as to look on a painting where the artist's infatuation of color had allowed it to obscure the constructive drawing. Tone and color, like wine at a banquet, must serve to embellish, not destroy, the harmony and taste of a musical or pictorial feast. It is

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sometimes difficult to remember all these things when out before a great audience, with a conflicting army of emotions and excitement contending against the control one must try to retain. The audience, too, throbs with excitement and communicates this feeling to the artist in electrical waves. This is all good to a certain extent—if he keeps the upper hand; and while thrilled with exhilaration he plays (or sings) for his highest ideals; the public, exhilarated also, will follow his intention and appreciate the music far more than had they listened to a less sincere though more excellent performance. To illustrate: About four years ago I attended some chamber music concerts devoted to the works of Brahms given by the Joachim Quartet in London—other artists assisting. Certainly in the large audience present there must have been but few who could not detect the faulty intonation and weakened bowing of the great master. Yet aside from the reverence which we all felt for this supreme violinist, a reverence which would have made us forget all signs of age, there was a spirit of beauty and ideality, of self-submission in the music that must have caused even those who were not blessed in having heard the quartet in its earlier days to say: "What wonderful music!" Not "What wonderful artists," but "What wonderful music!" On the other hand, the fiddler (I cannot bring myself to dignify him with the name violinist), who will, to gain a few extra plaudits from the gallery, be content to play down to the level of the audience and appeal to their lowest tastes instead of compelling them to listen to his ideals, is, indeed, but a cat-gut mountebank, and his reputation rests on a thin foundation.

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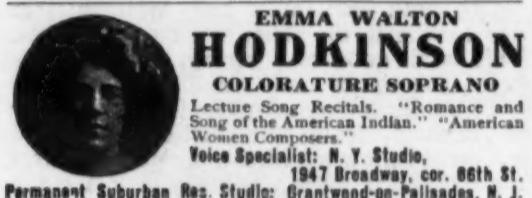
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LAURELS OF OPERA ARE BUT FOR THE FEW

By Jeanne Gerville-Réache

THE laurels of opera are most desirable, at least to those who behold them as a detail of their future. It is a melancholy fact that not one singer out of a hundred has anything in view at the beginning of her career as a student except grand opera. Show me the girl, be she blessed even with that kind of a voice French people designate as "a brooklet of vinegar," whose ambition is limited to a place in the chorus or a part in musical comedy! No, grand opera or nothing! The poor dears, if they only knew.

A good, strong voice is, of course, a prime requisite for an operatic career. The next requisite without which even a good voice will not avail is unfortunately—money. I do not mean wealth, I do not even mean luxury, I do not even mean much comfort; I mean money for food, nutritious and plentiful; money for a good room, cool in Summer, warm in Winter; money for concert and opera tickets; money for an accompanist; money for clothes.

I mentioned food first, for the earnest study of singing implies a continuous mental and physical exertion. Just as a tight-rope dancer must fall into his net hundreds of times before mastering a trick which the public will appear simplicity itself, the singer must go a thousand times over the same two or three notes and keep at it until the proper intonation is heard. This is a question of physical endurance and the improperly nourished student very soon feels depressed over repeated failures. She wears herself out, becomes discouraged

and discouragement kills one's voice more quickly than what some people call a "vicious method."

Exercising, learning parts, rehearsing entail a good deal of brute physical work. Bohemian life, with scanty meals taken at irregular hours may seem picturesque; in last analysis it means sordid cares, weakness, failure. A good room large enough for one's voice to "spread out," in which the singer will neither swelter nor catch pneumonia, is very necessary. A singer in a garret is an eagle in a cage. Even after a good meal a hall room is a poor source of inspiration, and inspiration counts for a good deal in an artist's life.

I need not insist on the necessity of attending concerts and the opera, every day if possible, nor of having an accompanist frequently, nor of the necessity of dressing comfortably. I would only say that those who are not in a position to secure all those necessities of art should turn their attention to other perfectly honorable means of livelihood, the chorus or musical comedy.

The needy student of singing burdened by money worries, pulled down by lack of food, tired by necessary but uncongenial work, will in all likelihood be incapacitated even for a position in the chorus. She may, of course, meet a wealthy patron of art.

Every time I hear a musical comedy it breaks my heart to think, while listening to generally wretched singing, of all the poor, struggling girls who let their excellent voices go to seed because their silly pride prevents them from aiming at a lower goal than grand opera.

MISS CHEATHAM'S CONCERT

A Providence Audience Delightfully Entertained—Kneisels and Sousa

PROVIDENCE, Nov. 21.—A large audience filled the ballroom in Churchill House last Monday afternoon, when Kitty Cheatham entertained "The Listeners" at their second meeting. This was Miss Cheatham's first appearance here and the famous *disease* made a profound impression. She entertained her hearers for nearly two hours, prefacing her songs and recitations with comments and anecdotes which were most delightful and amusing. The entire program was interesting and effectively contrasted. Especially full of charm were her negro songs and sayings, which she rendered inimitably. Her portrayal of the childish mind in "Visitors" and "Practicing" was most amusing, and her eighteenth century songs were also rendered most artistically. Sympathetic accompaniments were played by Harriet Johnson.

The Kneisel Quartet gave the first concert of its thirteenth season here on Friday evening at Memorial Hall under the management of Edith Kimball. On the previous afternoon, under the auspices of the Rhode Island State Federation of Music Clubs, Albert T. Foster, director of the violin department at Wellesley College, gave a lecture on the Kneisel program. The lecture was illustrated by the Foster String Quartet.

Under the management of Albert M. Steinert, of the M. Steinert & Sons Piano Company, two concerts were given in Infantry Hall, November 11, by Sousa's band.

Herbert L. Clark conducted in the absence of Mr. Sousa through illness.

G. F. H.

A Second Opera House?

[Editorial in New York Sun.]

There is a feeling that New York with its great operatic investment is not destined to remain long without a second opera house for a public which has become entirely too large for one. Aside from the question of space and numbers there is such a difference in the varied styles of opera popular to-day that one house can never be suited to them all. The city that spends more money for opera than any other in the world will not consent to be the only great capital without a theater devoted to the smaller forms of operatic composition. So although Oscar Hammerstein must be inactive for the next ten years there is the feeling that this city will not long be without its second opera house; and there is the feeling among music lovers that the sooner it comes the better.

THE MAN GLUCK

A Pen Picture of the Composer That Is Not Altogether Flattering

In connection with the production of Gluck's "Armide" as the opening attraction of the season at the Metropolitan Opera House, the following pen picture of the composer from Romain Rolland's essay is of interest. Max Smith reproduces it in the New York *Press*:

"He was big, heavy, very stout, corpulent without being fat, of thickest and muscular frame. His head was round, his face large, red and marked conspicuously with smallpox. His gray eyes, small and deeply set, were exceedingly brilliant, his glance keen and hard. He had high eyebrows, a big nose, heavy cheeks, chin and neck. Certain features suggest slightly Beethoven and Handel. When he sang his voice was small and raucous, but very expressive. He played the clavichord in a manner violent and rough, pounding the instrument, but creating orchestral effects. In society he was at first ill at ease and solemn. Quickly, however, he would get the better of himself."

"He was brusque and irritable, and he could not accustom himself to the rules of society. He called things roughly by their name and, according to Christopher von Mannlich, shocked twenty times a day, during his first visit to Paris, those persons who approached him. He was insensible to flattery, but admired enthusiastically his own works. That, however, did not prevent him from judging them accurately. He loved a few people; his wife, his niece, his friends, but without demonstrations of tenderness, without any of the mawkish sentimentality of the day. He abhorred exaggeration, and never flattered his friends. He was jovial, a good fellow, gay after drinking. In fact, he was a hard drinker and a big eater—till apoplexy finished him. He never played the rôle of an idealist. He had no illusions concerning men and things. He loved money and did not disguise it."

Buffalo Plans Big May Festival

BUFFALO, N. Y., Nov. 21.—The Philharmonic Society has its plans well under way for the third festival, to be given under its auspices May 4, 5, 6, 1911. So far engagements have been made with the Theodore Thomas Orchestra, Mme. Schumann-Heink and a vocal quartet comprising Janet Spencer, contralto; Reed Miller, tenor; Clarence Whitehill, bass, and the English soprano, Perceval Allen. One of the novelties to be sung by the Philharmonic Chorus will be a new composition by Dr. Vogt, leader of the Mendelssohn Choir of Toronto. This chorus is written in eight parts.

F. H. H.

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RACHMANINOFF SYMPHONY AT RUSSIAN ORCHESTRA OPENING

Modest Altschuler Begins Season with Alexander Heinemann, the Lieder Singer, as Soloist—Liadow Rubinstein, Borodin and Tschaikowsky Compositions in Program

The Russian Symphony Society of New York gave its first concert of the season Thursday evening, November 17, at Carnegie Hall. Rachmaninoff and Heinemann were the heroes of the occasion. The program was as follows:

Rachmaninoff, Symphony No. 1, E minor; Borodin, aria, "Prince Igor," Alexander Heinemann and Orchestra; Liadow, a. "The Enchanted Lake," b. "Kikimora"; Rubinstein, songs—a. "Loving," b. "Close Against the Rose's Bosom," c. "A Night in Spring," d. "Azra," Alexander Heinemann; Tschaikowsky, Overture, "1812" (by request).

Conductor Altschuler quite outdid himself in a vigorous and poetic interpretation of the somber Rachmaninoff symphony. The first movement like a rich dark tapestry; the second, which might be described as a melancholy soul watching the revels of dark spirits; the golden depth of the third, and the vigor and variety of the last movement—all stood forth with life and contour in Thursday evening's performance.

The third movement reveals itself as one of the richest and deepest movements in modern symphonic music. Overladen with autumnal color it still presents something quite beyond Anglo-Saxon experience. It seems to come out of the abyss of a deep racial past, teeming with wonders, with memories, loves and despairs, unknown to the Western world.

"The Enchanted Lake," of Liadow, with its delicate and romantic poetry of the most exquisite sort, was charmingly played. This is true fairy lore that comes to refresh and delight the soul harassed and burdened with the plague of modern life. Liadow seems to have discovered all the liquefying and dewdrop possibilities of the orchestra.

"Kikimora" is less happy. It tells of "Kikimora," the "Wizard," and "Tell-Tale Cat." The former, according to the folk tale of Sakharov, appears to dwell under the tutelage of the two latter, by whom she is brought up to harbor in her heart evil to all honest folk. The work has less poetic and emotional substance than the first Liadow composition, but is full of dazzling orchestral trickery, and is not without elements of musical charm.

Both of the works are strong with that great stronghold of the Russians—rhythm.

Alexander Heinemann repeated the successes of his previous New York recital. Every artifice of expression seems to be at the command of this singer. There is no point of his work where one does not feel that he is in perfect conscious technical command of his vocal organ, and of such comparatively modest elements of manner as he brings to bear in effecting his results. Scarcely any such power of the simulation of every emotion has been seen in any singer in New York in years. His big voice in all its registers carried easily throughout Carnegie Hall.

The Borodin aria has good phrases, but woefully lacks structure and organism. Taking into account the early date of its composition, and the fact that it was composed by a chemist should, however, lead



Modest Altschuler, Conductor of the Russian Symphony Orchestra, which Opened Its Season in New York Last Week

one to give the chemist his due, and say a word for such progressive qualities in their own day as this work presents. Throughout the great length of this aria the singer never relaxed in his careful command over his well-planned technic of expression.

The "Azra" was, perhaps, the most enjoyable of his songs, in that it made the greatest demand upon the singer's capacities.

He was applauded enthusiastically, and responded with a number of encores.

ARTHUR FARWELL.

Comments of the daily press:

The orchestra's playing of the symphony was good and showed improvement over past seasons in flexibility and balance of tone.—*New York Sun*.

Last night his (Mr. Altschuler's) men gave a very good account of the first three movements. In the finale they were more Russian, in being more rough, than the Boston men; also a certain incisive quality in the playing of this last movement, which is essential to a brilliant performance of it, was lacking.—*New York Times*.

Mr. Heinemann again proved his artistic stature, singing with true feeling and with beautiful regard for phrase.—*New York Tribune*.

TWO ORCHESTRAS HEARD

Boston and Damrosch Organizations Play to Brooklyn Audiences

Two of the country's leading orchestras gave concerts in Brooklyn November 11 and 12, presenting different programs from those of previous concerts in Manhattan. On the earlier date the Boston Symphony Orchestra played to an audience filling the Brooklyn Academy to its capacity and on the following afternoon Walter Damrosch conducted the New York Symphony in the first of an educational series.

The soloist with the Boston Orchestra was Jeanne Jomelli, and her numbers were Azael's recitative "These Joyous Airs" and aria "O Time That Is No More" from Debussy's "The Prodigal Son" and Saint-Saëns's "Hymn to Pallas." Her singing was conspicuous for its dramatic power.

Max Fiedler chose for his big number Brahms's Symphony, No. 3, in F minor, Strauss's poem "Don Juan," Schumann's overture to Byron's "Manfred" and Libelin's symphonic poem, "Finlandia," were the other numbers.

Mr. Damrosch's subject was the Teutonic composers represented in various examples of classic German music. Mozart's overture from the "Magic Flute" was followed by Handel's "Largo" as arranged for the full orchestra by the late Leopold Damrosch. Gluck's music was represented by

two excerpts from "Orpheus," the "Dance of the Furies" and the "Dance of the Blessed Spirits." The second part of the program was given over entirely to Beethoven's Symphony No. 1, in C. The soloist was Bessie Bell Collier, a young violinist, who performed Bruch's Concerto in G minor with distinction.

L. D. K.

NEW YORK COLLEGE CONCERTS

Marcus Kellerman Soloist at One Event of Music School

Two concerts were given at the New York College of Music, New York, on the evenings of November 11 and November 18. The first of these was devoted to chamber music and some songs by Marcus Kellerman, the bass. Mr. Kellerman was in splendid voice and sang Ware's "Boat Song," Cadman's "At Dawning," Strauss's "Allerselen," Henschel's "Morning Hymn," and several other numbers in remarkably effective fashion.

The remainder of the program included William Ebbann's "Theme and Variations," op. 12, which the composer played in a manner that won him much applause; a Paganini concerto played by William Doenges, and Tschaikowsky's A Minor Trio beautifully played by Messrs. Francke, Doenges and Ebbann.

On November 18 occurred the students' concert. Among those who especially distinguished themselves by their playing were Charlotte Moor, violinist; Harry Meyrowitz, pianist; Benjamin Rubin, cellist; Catherine Helwig, pianist. Carl Klein, violinist, gave an excellent rendering of the Wagner-Wilhelmj "Prize Song" and a Mozart Minuet. The composers represented on the program were Scharwenka, Schubert, Raff, Sgambati, Drdla and Chopin.

Mme. Langendorff in Colorado

PUEBLO, CO., Nov. 19.—Frieda Langendorff, the contralto, assisted by Messrs. Wanick and Callow, violinist and pianist respectively, was heard before the Teachers' Club, Pueblo, Col., on November 7. The contralto was at her best, and earned much applause for her dramatic delivery of Schumann and Saint-Saëns numbers, and of a number of English songs by Chadwick, Salter, MacDermid and others. The work of the assisting artists was also of a high degree of excellence.

L. J. K. F.

Concerts of the Tollefse Trio

Under the auspices of Adelphi College the Tollefse Trio gave a concert on November 10 at the college. The players were received with much enthusiasm for their smooth and polished performance of numbers by Boellmann, Saint-Saëns, Bizet, Godard and Gossec. They also played in Allentown, Pa., on November 15, and will be heard in Brooklyn on December 1 and 8, and on February 4. Mr. Tollefse gives a recital in Brooklyn on November 30, and Mrs. Schnabel-Tollefse on December 18.

Beatrice McCue in Three Concerts

Beatrice McCue, the contralto, sang on November 14 in Walter Henry Hall's production of "Lauda Sion," by Mendelssohn, at the St. James Church, New York. On the same day she sang at the annual luncheon of the Daughters of Ohio, at the Waldorf-Astoria, cont. during Gounod's "O Ma Lyre Immortelle," and Del Riego's "Happy Song." On November 16 she sang in Caldwell, N. J., giving numbers by Goetz, Bohm, Del Riego and Glazounow.

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AMAZED BY BEAUTY OF ARRIOLA'S ART

Boy Pianist Entrances Los Angeles
Audiences—Italian Opera
There

LOS ANGELES, Nov. 13.—Pepito Arriola divided honors with the Bevani Opera Company here this week. Indeed, more than that may be said, for the lad stands among the first in his class and the opera company does not make such pretensions. The natural result was that the boy played to small houses and the opera company to large ones. When did the best work ever receive the most general recognition?

This little Mozart held his audiences entranced. And speaking of Mozart, is it not likely that Pepito is a greater boy player than the old master? Mozart never had a lot of Beethoven and Chopin and Liszt to play on a big modern grand piano! Arriola did. The boy Mozart did not even have the later Mozart compositions to play, so it is probable his summit was Haydn. I imagine Mozart would have fallen down flat before a program which contained the Beethoven "Waldstein" sonata, the Chopin Polonaise, op. 53, the Rachmaninoff Prélude and the Liszt "Liebestraume" and Sixth Rhapsody. And yet these were in the first Arriola program of last week!

His second program was nearly as strong, and a third is promised for this week. The wonder of the boy's playing is not so much in the technic, for anyone in the large cities has seen the clever technic that is acquired

by many a young prodigy who "executes" the masters with the greatest of despatch and finally achieves musical oblivion. But here is a lad who has technic in the highest degree and with it that divine spark of musical beauty that is given only to a few in each generation, and to those but rarely at his age.

The human element enters largely into Pepito's stage appearances. He took his audience into his childish confidence with a winning smile and perched his bare knees on the piano stool with all naïveté. Just before playing the Liszt Campanella he made a dig at each arm, rolled up his sleeves, showing six inches of loudly striped underwear, and waded into the work in hand with various colors flying.

Possibly for the first time in its history Los Angeles has furnished continuously large audiences to a series of operatic performances. When this is in print it will have rounded out two dozen. The reason is found in the fact that this is the first time Italian opera favorites have come to us in the hands of a competent company and at reasonable rates. Alexander Bevan, singing for years under the name Bevani, constructed this company about four months ago and it has emphatically "made good." Its cast of principals is quite evenly balanced. There are no vocal wonders among the soloists, but there are no vocal absurdities.

The test performance of the company may be regarded as "Aida." This is no work to undertake lightly, but the company proved entirely equal to it. Your New York Anna Frery sang the title rôle and made a lasting impression by the richness of her voice and action. Margaret Jarman, a Los Angeles young woman in her early twenties, was impressive, though not so large voiced, as *Amneris*. Bevani sang *Ramfis* with dignity and authority.

W. F. G.

Rumor of a New Metropolitan Revived and Denied

Revival of the old rumor that the directors of the Metropolitan Opera House are to erect a new building was made in New York last week. It was stated that the greatest opera house in the world was the plan, and, to the fact that, since the retirement of Hammerstein, there has been too big a public for opera for the Metropolitan to accommodate, was ascribed the serious consideration of the project. However, there is strong reason to doubt that any definite arrangements for a new opera house will be made at the present. Some of the Metropolitan directors were quoted as authority for the statement that the proposal to acquire a new site for a more modern opera house, and the erection of such a building, had been abandoned.

The lease of the Metropolitan Opera House held by the Metropolitan Opera Company does not expire until May 31, 1913, and it is said to be settled that the lease will be renewed for five more years.

John W. Nichols Soloist at New York Church Centenary

John W. Nichols, the tenor, was heard on the evening of November 14 in the Mendelssohn cantata, "Lauda Sion," under the direction of Walter Henry Hall, at St. James Church, Madison avenue and Seventy-first street, New York. The occasion was the centenary celebration of the church. The chorus was composed of about one hundred voices. Mr. Nichols, who sang last Summer at Chautauqua, has been heard more recently with the Chicago Symphony Orchestra and Banks Glee Club. He will appear on December 1 in a concert performance of "La Bohème" in Englewood, N. J., with the Orpheus Club, Paterson, N. J., in April, and the Tuesday Musical Club, Akron, O., in February. On Tuesdays and Fridays he is engaged in teaching at his studio in Carnegie Hall, New York.

Eva Mylott in the West

Eva Mylott, the Australian contralto, left New York last week for the West, where she has engagements booked in St. Louis, Kansas City, Columbia, Kirkswood and Detroit. Miss Mylott has been engaged as one of the soloists at the Imperial Russian Court Balalaika Orchestra concert.

TORONTO ORCHESTRA ADDS TO PRESTIGE

Displays Marked Advance in Excellent Program, with Hofmann as Soloist

TORONTO, Nov. 16.—The most outstanding musical event of the last week was the concert of the Toronto Symphony Orchestra, with Josef Hofmann, in Massey Hall, before an audience of 3,500. Under the baton of Frank Welsman, the orchestra has made phenomenal advancement, strings and woodwind being particularly distinguished, while the orchestra as a body play with excellent unity and full and brilliant tone, and responds delicately to the refined interpretations of the leader. Mr. Hofmann was encored time and again following his Chopin numbers.

Arrangements have just been completed for a cycle of five concerts to be given by the Mendelssohn Choir this season, including four evening concerts, on February 6, 7, 8 and 9, with an orchestral matinée on the afternoon of February 9. Associated with the choir for the entire cycle will be the Theodore Thomas Orchestra of Chicago. The larger choral works now in preparation for these concerts are Verdi's "Manzoni Requiem," which will be performed in its entirety and Pierné's "The Children's Crusade," which was done so successfully by the choir last season. An auxiliary chorus of 275 children will be utilized. The list of soloists includes two artists who have not yet appeared at these concerts, namely, Florence Hinckle and Mrs. Chapman-Goold. Other soloists are Mrs. Sharp Herdien, Chicago; Janet Spencer, George Hamlin, Herbert Witherspoon, and, for the orchestral matinée, Bruno Steinle, the cellist. All indications point to a repetition of last year's experience, when the total capacity for every evening concert was largely oversubscribed in advance, the receipts of the choir for the cycle being approximately \$25,000. The yearly expenses of the choir, without remuneration to any member other than the conductor, Dr. A. S. Vogt, almost equal the receipts.

Frederic Shipman, a Torontonian who managed Melba's tour which closed a few weeks ago after covering the entire stretch of Canada and part of the Western and Central States, proved how fertile is the Canadian field by clearing up a profit of \$70,000 for himself in less than fifteen weeks. It is understood that Mme. Melba received \$50,000. Saskatoon, a small prairie city, put up a guarantee of \$4,000, and Edmonton gave \$6,000. Mme. Melba invested \$4,000 in real estate at Saskatoon.

Jan Hambourg, brother of Mark Hambourg, made his first public appearance last week in a violin recital, arousing a tempest of enthusiasm. Mr. Hambourg, with Paul Hahn, cellist, and Richard Tattersall, pianist, has formed a trio for public recitals.

Dr. F. H. Torrington, the dean of Canadian musicians, and director of the Toronto College of Music, will, it is said, retire from his work of choral and orchestral direction after the present year. Dr. Torrington, although several years over seventy, teaches piano from five to seven hours daily, directs the affairs of the college, and for many years has undertaken the arduous task of conducting the Toronto and West Toronto Festival Chorus and Orchestra.

A plan for the financial endowment of the Toronto Symphony Orchestra is being carried out by the chairman, Herbert C. Cox.

The Glasgow Choir gave two return concerts here a week ago Saturday and Monday to fair-sized audiences and left for the East on the way home to Scotland. The tour is understood to have been fairly successful.

R. B.

First Flonzaley Concert in New York

For its first concert to be given Tuesday evening, December 6, in Mendelssohn Hall, the Flonzaley Quartet will offer the following interesting program:

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The Flonzaley tour will be an extremely long one, the demand for appearances being far greater than the dates available. A partial list of the cities to be visited includes: Philadelphia, Briar Cliff, N. Y., Washington, Holyoke, Mass., Syracuse, N. Y., Buffalo, Toronto, Canada, Wethersfield, Mass., Milton, Mass., Providence, R. I., New York, Boston, Cleveland, Indianapolis, Cincinnati, St. Louis, Chicago, Detroit, Ann Arbor, Grand Rapids, Mich., Lawrence, Mass., Orange, N. J., Montreal, Schenectady, N. Y., Lowell, Mass., New Bedford, Mass., West Newton, Mass., Wethersfield, Mass., Norfolk, Conn., Cambridge, Mass., Summit, N. J., Flushing, N. Y., Montclair, N. J., Brooklyn, N. Y., Oberlin, O., Milwaukee, Appleton, Wis., Minneapolis, St. Paul, Northfield, Minn., Grinnell, Ia., Pittsburg, Omaha, Neb., Lincoln, Neb., Kansas City, Topeka, Kan.

The first of the series of three New York concerts will be Tuesday evening, December 6.

Meriden Orchestra Begins Season

MERIDEN, CONN., Nov. 19.—The high expectations of music-lovers here were fulfilled last Monday evening, when the Philharmonic Orchestra of more than fifty musicians, under Frederick B. Hill, gave its first concert for the season. Success, both artistic and financial, attended the orchestra's efforts. Beethoven's No. 5 in C minor, op. 67, was the symphony performed, and the orchestra also rendered Mendelssohn's overture, "Calm Sea and Prosperous Voyage." The soloists were Mrs. Bertha Hobson-Keene, soprano, who sang the aria, "O Don Fatale" from Verdi's "Don Carlo," and two songs, "From the Land of the Sky-Blue Water," Cadman, and "The Rose in the Garden," Neidlinger; and Gertrude Marshall, violinist, who played two movements from Vieuxtemps's Violin Concerto in D minor and the Nocturne in D of Chopin-Wilhelmi and Caprice Espagnol of Ketten Loeffler. W. E. C.

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ENGLISH AS LANGUAGE OF 'BEL CANTO'

Mastery of Its Diction Difficult for Foreigner, Says Bonci, but It Is More Singable than German—Will Introduce as Many English Songs as Possible in His Concert Programs

THE exigencies of the operatic situation and a desire to enter new branches of his art have resulted in the appearance this season of Alessandro Bonci, the Italian lyric tenor, on the concert stage, for the first time in his career. In opera Mr. Bonci has been one of the greatest exponents of the school of *bel canto*, and when he decided to enter the concert field he delved as deeply as possible into matters which it became necessary to understand in order to give what he considered artistic programs.

"At first," said Mr. Bonci to the New York *Times* last week, "I decided to sing classic Italian songs by Giordani, Pergolese, and other classic Italian composers. It was possible for me to add one or two of my opera airs to this list, and a group of French songs, because French is a language I understand. Then the question of English and German songs arose. Now, German is a language which I do not know at all; English I speak imperfectly, but I am studying it all the time and I have gone to the greatest pains to perfect my diction in the songs in English which I shall sing."

"Some people say that English is not singable. To me it is much easier to sing than German; it lies much more easily in the voice. The only difficulty is one which occurs in any other language—the difficulty of thoroughly mastering the art of articulation.

"Now, of course, I will not say that I have done this; that remains for the critics to decide. But at any rate I have succeeded in making the songs intelligible to very many Americans, who have heard me sing them. If one sings with the voice toward the front of the mouth—*bel canto*—one can make English understood as well as any other language. And it is perfectly possible to sing English *bel canto*. Those who do not make themselves understood, you will find, are usually producing their tones in a throaty manner.

"There are some tremendous difficulties about English pronunciation. Of course, in the first place, there is the question of sound and spelling. I have solved this by writing down the exact sound of each word as it is given to me. But the difficulty does not stop there. The aspirated H in English is not easy for a singer. I have stumbled up against certain words, like 'heavenly,' on which I have spent entire hours of practice. Even English-speaking singers tell me that they have difficulty with these words.

"On the whole, however, I should say that English is a much more singable language than German, and I certainly believe that English is the language in which songs and operas should be sung in America.

"The great public does not go to the opera in America because opera is sung in a language which it cannot understand. Once last year I was talking to the wife of



Alessandro Bonci at Practice in His New York Apartment

the Mayor of New York about opera in English, an idea of which I found her an enthusiastic adherent. I assured her that I would be one of the first to join forces with a municipal opera company under certain conditions. In the first place the company should be of the best and the prices not too high. It would be necessary to have only four or five operas in the répertoire during the first season. This could gradually be expanded.

"I have begun my work in song recital and singing in English only this current season. I hope to continue before this public for many years to come, and some day I may offer an entire English program. As it is, I am singing as many English songs

as possible. The two Schubert songs, 'Hark, Hark, the Lark,' and 'Who Is Sylvia?' I have perfect justification for singing in English, as the poems were written in that language. Also on my first program are two songs by MacDowell and a song by Rudolph Ganz.

"It is simply a question of mastering the phonetics of the language, that is all. If one can sing in one language one can sing in another; but not with the same articulation. It is necessary to sing French differently from German, and German differently from Italian, and English still differently again. Of course, to make it possible for all American singers to have good diction a school is essential."

A Teacher of Singing Who Offers a New Theory in Voice Culture

By Robert Alvin Augustine.

IT has doubtless seemed to those readers who have read the countless books, treatises, articles, etc., on the right method of teaching singing that there was nothing left undiscovered in that line. In my opinion, the only thing undiscovered happens to be the *right* method, so to supply this long-felt want I beg leave to introduce the science of voice culture, in which I am certain the singing world will find that which has been sought since man first sang.

I shall not claim that it bears any similarity to Porpora's method of years gone by, for, while the chief characteristic of that method seemed years of study, in this new science there are quick results, especially with the talented pupils. Not that it turns out Melbas in a few months' study, but that evidences that it will produce great singers are quickly apparent. To sum up briefly the advantages of this science, I say that there will be a great increase of beautiful singing, fewer ruined voices, less necessity for Americans going abroad to study, and without doubt English grand opera.

What is meant by the science of singing? It means that a student of it will find his or her voice, as the case may be, improving from month to month, and that he will, not sing less sweetly, less pleasingly and less correctly after two years' study than after one year's, which phenomenon is not uncommon among vocal students to-day. The science itself is very simple. There is no reference made to the tongue, diaphragm, breathing, etc., but the pupil is given certain exercises which compel him to breathe correctly. Although nothing is said to the student as to where and how he should breathe, after a few minutes of the work he will often remark: "Why, I am breathing better than I have ever breathed before!" Should any singer think his breathing perfect, if he will try this new science he will learn much that is new to him. In the matter of diction, the pupil after a few lessons finds no difficulty in singing certain vowel sounds which before were impossible for him.

I shall not attempt to describe this science of singing, for it would not be possible in writing. To any one watching a lesson it appears very simple and natural. Songs are used from the very first lesson, and there is absolutely no use made of vocalises. Pupils are able to sing for an hour or two

without any bad effects, showing that the work is natural. I think one of the best points of this science is that the whole voice is developed equally, there being absolutely no change of register, and no possibility of tenors singing baritone, or sopranos contralto. In fact, this work will make singing as exact a science as mathematics, although, of course, individuality and temperament will influence the ultimate success of a pupil.

To give you my idea of the value and genuineness of this science, I can confidently say, in all seriousness, that great singers like Caruso and Melba will appreciate and enjoy this science more than any one, for the more natural ability the pupil possesses the quicker and more convincing are the results. It would be futile and unwise for me to take more space in praise for this newly discovered science of voice culture, for if it is the right thing, and I feel absolutely confident that it is, like truth, "it will out," and will soon proclaim itself.

Two New York Choruses Engage Agnes Kimball as Soloist

Agnes Kimball, soprano, has been engaged to sing at the concert of the Mendelssohn Glee Club on November 28 and 29, in Mendelssohn Hall. It is seldom that as signal an honor as an invitation to appear at the two concerts is conferred upon any singer. Miss Kimball will also sing at the concert to be given by the New York Oratorio Society in Carnegie Hall on December 6.

John Powell, the Virginia pianist, played recently at Oxford, England.

VAN EWEYK'S FAREWELL

Baritone's Final Appearance in Milwaukee Before Sailing for Europe

MILWAUKEE, Nov. 21.—The recent inauguration of the concert season of the Milwaukee A Capella Chorus at the Pabst Theater was an affair of more than passing interest, as it marked the farewell appearance in America this season of Arthur Van Eweyck, the baritone. A large audience was present and the affair was a complete success. The work of William Boeppler as director was highly efficient.

Mr. Van Eweyck chose an aria from Haydn's "The Seasons" and the "Why Do Nations Rage" from "The Messiah," as his first numbers. He was in splendid voice. A group of Loewe ballads showed him at his best. An "Altdeutsches Minnelied" by Leichtentritt, the "Traum durch die Dämmerung" and "Heimliche Aufforderung" of Strauss, and Hugo Wolf's "Der Freund" and the "Gesellenlied," to which Schumann's "Two Grenadiers," given with the English text, was added as an encore, completed Mr. Eweyck's part of the program.

The work of the A Capella Chorus of 150 voices was almost beyond criticism, so thorough had been its training at the hands of Mr. Boeppler. Winogene Hewitt played the accompaniments.

M. N. S.

Mr. Van Eweyck sailed from New York for Berlin last week. He will return to this country next season for a concert tour.

Tilly Koenen, the Dutch contralto, is an amateur photographer and a skilled chauffeuse.



Robert Alvin Augustine

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FROM "MUSICAL AMERICA" READERS

Opera in Chicago—A Plea for Works in the Vernacular
CHICAGO, Nov. 12, 1910.

To the Editor of MUSICAL AMERICA:

We are now competing with New York, and successfully in giving grand opera in Chicago. There are a number of Americans in the company and orchestra, but it is foreign opera that is sung and the Americans do not sing their own tongue. A critic recently said: "You are pessimistic as to the interest shown in American music; but, if we import mostly foreign works, it is because of their greater value."

I disagree with this critic somewhat, for though "Pelléas et Mélisande" may be beautiful, "Salomé" is not fit for our stage (at least), and I should rather hear "Yankee Doodle" with variations than the Mahler Symphony given a few seasons back by the Thomas Orchestra—and at a great cost! Put this beside a Chadwick Orchestral suite given here last Winter and all I can say is that Mahler's music was anything but music, and that Chadwick's was well written and teeming with exquisite melody. We still speak with too much condescension of our poets and composers.

Let us try to imagine no German sung in Berlin, no French sung in Paris, no Italian in Milan. If it were tried we would see an uprising among poets and musicians at such an unheard-of injustice. What impression could the French receive of Debussy's works if presented to them in a foreign tongue? And the reason why we do not make greater progress here and perhaps in England, is because we ignore English in recital and opera. We thus give our composers of opera and our poets no chance in this field. Maeterlinck *can* be translated as can the poets of any other language, if the subject is worth translation.

Giving all vocal music in America, in English (translations or original works) will enable our public to begin to understand, and will make a future possible for Americans in musical art. We must soon have our school of English opera, as the French and Germans have theirs. Foreign artists will soon sing excellent English, if it is demanded of them. Publishers will soon give us excellent translations, and we shall, at last, begin to be just toward our own artists and our public at large.

Another thing is necessary, we must no longer speak our language in so slovenly a manner. We must have fine teachers in English diction, and sing it as it is spoken in our *best* theatres. We do not want people to sing or talk like "Americans," but like Americans who have a pride in their mother tongue.

X. X.

Licensing Teachers of Singing

New York, Nov. 21, 1910.

To the Editor of MUSICAL AMERICA:

A. Litsner seems to be of the opinion that some teachers make mistakes in their treatment of voices. Everybody who is posted knows that is so. But this proposition to license teachers of singing is a bare-

faced attempt to set up a monopoly. We have the medical monopoly and the legal monopoly, established by law, and now it is proposed that we have a sort of vocal teaching monopoly.

I can't for the life of me see what better off teachers would be, or the public either. It is well known that England, for instance, produces yearly a number of duly certified "professors," graduates of musical schools, who have "passed examinations" and can show their diplomas, who can neither play nor sing in a truly musical manner, and nobody wants to hear one of their compositions a second time.

How are you going to find out whether a candidate can really teach? Why not leave the field open, like it is at present? If people have not gumption to exercise when choosing a teacher of singing, the same as they do when looking for a servant or an employee, let them take the consequences. I don't see any reason why a young girl who has taken lessons should not be allowed to teach if she wants to, and go as far as she can.

A. Litsner takes a shot at Marchesi and the Garcia method, dragging Melba into the discussion. Where would Melba be now if it had not been for Marchesi? She could sing beautifully before she ever left Melbourne, thanks to native gifts and lessons from an Italian named Cecchi, but could any Australian get her a hearing at the Grand Opera in Paris? Not a bit of it. I like to see a singer loyal and grateful, like Melba. Is A. Litsner in favor of licensing teachers of singing? CHARLES BARNET.

The Twin Cities' Controversy Over Busoni's Engagement

Minneapolis, Nov. 9, 1910.

To the Editor of MUSICAL AMERICA:

In the October 29 issue of your always fine MUSICAL AMERICA, we notice a St. Paul communication regarding the controversy which the Thursday Musical of Minneapolis had with C. L. Wagner, manager of the St. Paul Symphony Orchestra, about Ferruccio Busoni's erroneously announced appearance in St. Paul this season.

The Thursday Musical is in possession of a contract with M. H. Hanson calling for the exclusive appearance, in the Twin Cities, during the 1910-1911 season, of this great pianist. This club has announced to the public that Signor Busoni's only Twin City appearance will be in the Minneapolis Auditorium January 27, 1911, under the auspices of this club, and during the eighteen years in which the Thursday Musical has been working for the cause of good music the club has always kept its promises, and will do so in this case. There is positively no reason to suppose that it will be willing to change the agreement already made, and doubly made; for Mr. Wagner's unauthoritative announcement in Twin City papers some weeks ago brought Mr. Hanson's Northwestern representative here to assure us again of Mr. Hanson's intention to stand by his contract.

And it is apparent that Mr. Wagner is not yet *au courant* of Twin City musical

conditions, since your St. Paul informant refers to this club as an organization of one hundred Minneapolis women. We rather resent this, in view of the fact that the club numbers well over one thousand—more than one thousand women interested in music either as auditors (associates), as students, or as actively engaged in the profession—these last furnishing each season fourteen concert programs of the highest order. Besides this, each section meets separately for serious study of subjects most helpful to that section. The active section is subdivided into sections of piano, voice, organ and strings, each division doing serious study work. Last season the string section organized into a symphony orchestra (now of forty pieces) for the study of orchestral works, and this orchestra bids fair to become a training-place for local musicians ambitious to join the Minneapolis Symphony Orchestra.

Last season sixty concerts were given by musicians from all sections of the club to the poor of this city, and this season more will be given in charitable or public institutions, factories—anywhere they are wanted.

The Thursday Musical was the first to bring here the Thomas Orchestra, ten years ago, and such artists as Schumann-Heink, Maud Powell and others.

This very brief outline of our work is given in the belief that you have not been as well acquainted with the extent of our work as we would wish you to be and that you will be glad to know better one of your sincere friend-clubs. Cordially yours,

MRS. HARRY W. JONES,
President, Thursday Musical Executive Board.

MISS ORMOND IN WEST

Her Appearance with Minneapolis Society Signally Successful

MINNEAPOLIS, Nov. 21.—The Apollo Club opened its sixteenth season in the Auditorium last Tuesday with one of the most enjoyable concerts in its history. The soloist was Lilla Ormond, the American singer who made her first appearance in Minneapolis on this occasion. Her voice is a mezzo-soprano of surprising power, rich, full and finely managed. Her interpretations possess originality and artistic understanding. The two groups that she sang early in the program were both encored. Her last group consisted of two Cadman songs, "At the Feast of the Dead I Watched Thee," from the Japanese cycle, and "From the Land of the Sky-Blue Water," from the Indian cycle, with Chadwick's familiar "Danza." In response to encores she seated herself at the piano, and sang two Scotch melodies, "Leezie Lindsay" and "Loch Lomond."

Previous to her appearance here, Miss Ormond sang at Concord, Grand Rapids and Iowa City, and had marked success in each town.

Leo Fall's New Operetta Produced

VIENNA, Nov. 20.—Leo Fall's operetta, "Pretty Risette," had its first production last night, and gained a success. The music is superior to that of the same composer's "Dollar Princess." The book is by Willner and Bodanzky.

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PROTHEROE BUSY COMPOSING

Is Writing New Choral Work for Cincinnati Chorus—News of Chicago Teachers and Schools

CHICAGO, Nov. 21.—Chicago's most distinguished composer, Daniel Protheroe, is writing a choral work at the invitation of Edwin W. Glover of the Orpheus Male Chorus of Cincinnati. It will be used as the feature of the third concert of their season to be given next April.

Mme. Karola Loos Tooker, the voice specialist, who after a career in opera located at Decatur, Ill., recently moved to this city and established a suite in the Fine Arts Building, where she has been winning considerable success.

Georgia Kober, the pianist, will tour North and South Carolina and Alabama early next month.

The pupils of Sig. Mareschalchi gave a concert program made up of operatic excerpts last Saturday evening in Steinway Hall.

Ernest F. Jores gave a brief recital of his own compositions at the Church of the Ascension last Sunday evening and they proved to be so pleasing that he has been requested to enlarge upon this specialty.

His Large Violin Class in La Porte

Edward J. Freund, the brilliant young violinist, expresses himself as highly gratified over the fine large class of violin students that he has at La Porte, Ind., where he goes every Friday. He will shortly give a recital in that flourishing city. His time is filling up more rapidly at the Fine Arts Building.

Palmer Christian, a well-known Chicago organist, expects to spend the Winter in Paris, studying with Guilmant.

The first regular monthly children's recital of the Mary Wood Chase School of Artistic Piano Playing was held last week in the Fine Arts Building.

Mrs. Ora Padgett Langer, mezzo-soprano, last week gave a recital in which a group of James MacDermid's songs figured most satisfactorily.

Jennie Johnson, a contralto and Hans Hess, cellist, both members of the faculty of the American Conservatory, gave a very pleasing joint recital last Saturday afternoon in Kimball Hall.

Ethel M. Congdon has recently returned from a visit in Honolulu, afterwards giving a number of concerts in the Pacific Coast country, and has resumed her studies on Friday evening in the Fine Arts Building.

Walter Keller, organist, played the festival services at St. James Sunday afternoon in commemoration of the twenty-fifth anniversary of the founding of its famous choir. Associate organists William E. Jurch and Elias Abredin, gave splendid solos.

Mrs. Hannah Discovers a Pianist

George Hirst, a clever young American pianist of Providence, R. I., was discovered last year at Leipzig, where he was making a rather precarious living as accompanist at the opera, by Mrs. Jane Osborn-Hannah,

during a special engagement she was playing at the Royal Opera House. She was so impressed with his work as an accompanist that she brought him to America with her, and has since been active in securing him appearances commensurate with his work. Last week he appeared in a fashionable recital at the residence of Mrs. Osman Stevens in Bloomington, Ill., and has several similar engagements already booked for this city. He has furnished such strong and sympathetic accompaniments for Mrs. Hannah that his work has attracted attention and several other artists of the Chicago Grand Opera Company have secured his services in similar capacity.

American Guild of Organists' Service

The tenth public service of the Western Chapter of the American Guild of Organists was held at the First Congregational Church in Oak Park last Tuesday evening. The service was played by Carl D. Kinsey, organist, and the soloists were Christine Miller, contralto; Mrs. Katherine Howard-Ward, organist; Allen W. Bogen, organist; William E. Zeuch, organist. The choir enlisted Mrs. Loula Gates Bootes, soprano; Miss Anna Allison Jones, contralto; Laurence M. Sturtevant, tenor; David M. Dunford, bass. A musical program of unusual weight and interest was presented in scholarly and artistic fashion.

Dorothea North, the soprano, and Otto Meissner, the composer of many songs of delightful quality, gave a recital of his compositions last Thursday evening under the auspices of High School Assembly of Oak Park.

Joseph F. Oehleiser, the violin teacher, claims that his time in his new studio in the Fine Arts Building is nearly all filled for the four days in the week that he spends there. He has a large class in a fashionable North Shore suburb that occupies his attention for two days every week.

Eric Delamater, the musical and dramatic editor of the *Inter-Ocean*, who is an organist, pianist and educator in his own right, has taken a studio in the Fine Arts Building with Glenn Dillard Gunn, musical critic of the *Tribune*. Mr. Gunn has been very active and enthusiastic in advocacy of Debussy and the new school music.

A number of local artists presented a unique musical program under the direction of Bertha Smith-Titus Monday evening in Orchestra Hall for the benefit of Destitute Crippled Children under distinguished social auspices. The program was as varied as interesting and meritorious. Rose Johnson gave a pianologue, Mme. Mercedes Devries Schmidt gave a number of French folk songs of olden times. Mrs. Charles J. O'Connor revealed an excellent voice in character songs, and the Chicago Operatic Quartet, Leonora Allen, soprano, Mrs. Rose Lutiger-Gannon, contralto; John B. Miller, tenor; Arthur Middleton, bass, accompanied by Edgar A. Nelson, furnished several numbers.

Concert at the Baldwin Warerooms

Meda Zarvel, pianist, a member of the faculty of the Caruthers School of Music, associated with Frances Cary Libbe, contralto, and Fritz Itte, violinist, of the Theodore Thomas Orchestra, gave an interesting concert last Sunday afternoon at the Baldwin Company warerooms. Miss Zarvel's playing of the Chopin-Liszt Mazurka, Schütz's "Carnaval," Arensky's Study in F Sharp, Sinding's Marche Grotesque and MacDowell's Concert Etude were splendidly given, while Miss Libbe revealed a voice of excellent contralto quality, giving a dramatic reading of the Aria from Bruno's "Queen of Sheba."

Mrs. Charles Krum's pupils presented an interesting program last week at the Woman's Club in the Folk Songs of different nations. The young singers enlisted were Lillian White, Hannah Rubin, Lillian Griesheimer and Nema Belmar.

Walter Spry's pupils at the North Side studio of the Walter Spry Piano School gave an interesting and meritorious program last Friday evening. The second part of the program was presented by Miss Pumphrey, of Boston, a pianist of more than ordinary accomplishment. C. E. N.

BERLIN TEACHER TO WHOM MANY SINGERS ATTRIBUTE SUCCESS



Selma Nicklass-Kempner

BERLIN, Nov. 12.—So many pupils of Selma Nicklass-Kempner have attained distinction in concert and on the operatic stage that space is lacking for their enumeration. Americans will have an opportunity to pass judgment upon one of them, however, when Frieda Hempel, coloratura soprano of the Berlin Royal Opera, joins the Metropolitan Company next season. The contralto, Ottlie Metzger, is another of the noted pupils of this mistress of bel canto. Mme. Nicklass-Kempner is looked upon as one of the foremost vocal pedagogues in all Europe, and has had an experience of more than thirty years. She was the leading prima donna for ten years at the Royal Opera of Rotterdam. Later she married and went to Vienna, where she was engaged as teacher at the Vienna Conservatory of Music. O. P. J.

Mascagni Books His Passage

In a cable dispatch received in New York November 20 it was announced that Pietro Mascagni, the composer, had booked passage from Cherbourg for New York on November 26. It was further stated that if the composer decided to change his mind and not sail on that date he would not come to America at all to superintend the production of his new opera, "Ysobel."

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formed woman in musical matters and one who has such keen grasp and well studied ideas of the new composers as Anne Shaw Faulkner should have come into large popularity this season.

This artistic Chicagoan found favor in the East last year with her musical lectures, which she has given here for sev-

eral years past (more for educational institutions than for the general public), and now she returns to the local field more highly esteemed than ever. Associated with her in this interesting and informing movement is Marx E. Oberndorfer, an eminently intelligent musician and a splendidly sympathetic interpreter, as well as a fine pianist, who vitalizes the music for the word pictures and explanations of his artistic confrère.

They started their season here with a series of lecture-recitals under the auspices of the Woman's Operatic Club, that have happily proved very successful.

The works embraced in these recitals are "Pelléas and Mélisande," "Louise," "Thaïs," "Salomé" and "The Juggler of Notre Dame." They have in preparation the latest work of Puccini, "The Girl of the Golden West." All of the seats for these series were sold, and so many demands have come from outside sources that they have announced a public lecture of "Salomé" at Music Hall, in the Fine Arts Building, Tuesday evening next. This has further resulted in their engagement for the entire series by the University Lecture Association, to be given in Mandel Hall, at the University of Chicago; they have been booked for St. Paul and St. Louis in advance of the season of the Chicago Grand Opera in those cities, and engagements for cities of the East are pending. In February Miss Faulkner begins a six weeks' lecture tour in California.

C. E. N.

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I have been watching for four seasons with great interest the work of Madame DELIA VALERI's pupils and can positively affirm that Madame VALERI is one of the few teachers who have a clear, correct idea of the right placement of the voice according to the Italian method. Her teaching of tone production and breath control is faultless.

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"WUNDERKIND'S" TRIO CAUSES STIR

First Margulies Concert of Season Advances Remarkable Composition of Thirteen-Year-Old Erich Korngold

New York got its first taste of the music of Vienna's thirteen-year-old prodigy, Erich Korngold, on Thursday evening of last week, when the Margulies Trio gave its opening concert of the season in Mendelssohn Hall. The work performed was a trio in D major, further designated as opus 1, and the occasion marked its first presentation anywhere. The other numbers constituting the evening's program were the "Dumky" Trio, of Dvorák, and Beethoven's violin sonata in G, op. 30, No. 3.

Readers of MUSICAL AMERICA are already aware of the fact that young Korngold succeeded in appalling Richard Strauss and in dumbfounding Arthur Nikisch. He appears to have taken the former as his model, and his father, the famous critic and successor to Dr. Hanslick, seems to have interposed no paternal objections. Erich began this trio last December and finished it last April. Munich is to be the first European city to hear it.

It is in four movements, headed respectively "allegro non troppo ma con espressione," "scherzo, allegro," "larghetto," and "allegro molto e energico." In view of the fact that its composer is but thirteen it is a really remarkable work in its revelation of the child's firm grasp of the technic of composition, but for no other reason. Korngold may within the next decade develop into a true genius, even if he cannot claim the title now. It should be borne in mind that none of the great masters outside of Schubert and Mendelssohn accomplished anything of really lasting worth until they had passed their twentieth year. Korngold owns no really vital ideas as yet, nor is it to be expected that he should. He has made several attempts to be frankly melodious, which, it is true, amount to little, though in the first movement there are a few pleasant moments.

The influence of Strauss is disclosed in certain chords and modulations in the first division, and in a good deal of cacophony in the scherzo and finale. But it is cacophony of a pointless, purposeless kind. In the scherzo he has given the violin a theme clearly derived from one in "Till Eulenspiegel." In the finale, on the other hand, he has some tremolo effects in the high positions of the violin that recall the opening of the "Ride of the Valkyries." This movement is diffuse and thoroughly wearisome in its labored attempts at development of worthless material.

As a piece of trio writing Korngold's work is quite unidiomatic. When the boy has mastered the science of instrumentation he may perhaps score the work for the full modern orchestra, in the terms of which he was doubtless thinking when he

composed it. He does not seem to realize the limited capacities of three instruments, and so fails to keep within allotted boundaries. He pays scant heed to the nature of violin and 'cello. He writes some *pizzicato* and *co legno* effects for violin and 'cello that may be effective enough in the orchestra, but that sound grotesque, or merely ugly here; and his treatment of the piano is frequently muddy. Erich has sought to do on three instruments that for which he needs seventy or eighty.

The Margulies players did all they could with this difficult music. It was a pity that Dvorák's lovely trio, with its wealth of exquisite melody, was not played after the Korngold work; but the three artists gave a thoroughly excellent rendering of it and were much applauded. The Beethoven sonata is one of those inane and watery things which musicians accept simply because it bears the name of Beethoven.

Press comments on the Korngold composition:

Maybe his papa is trying to bring him up to be a real modern composer. But if he is not then something ought to be done. If we had a little boy of 13 who preferred writing this sort of music to hearing a good folk tune or going out and playing in the park we should consult a specialist.—W. J. Henderson in *The Sun*.

Master Korngold's trio shows a singular state of mind for a boy of his age. There is certainly none of the naturalness, simplicity and directness of boyhood in it. He seems to be beginning at the point where Strauss has at present brought the art of music; and indeed most of his themes have the crabbiness and ungainly antimelodiousness of those which Strauss has used in some of his later works. They might have come from "Ein Heldenleben."—*The Times*.

THE MELBA CONCERT TOUR

Records of Attendance Broken at Nearly All of Her Performances

CHICAGO, Nov. 18.—The return of Mme. Nellie Melba to operatic rôles calls to mind her recent triumphal tour in concert, which proved to be of a sensational nature not only in its revelation of the singer's beautiful voice, but in the tremendous extent of her popularity. Frederic Shipman, the Canadian impresario, has returned to Chicago after completing the tour in which he presented Mme. Melba as the star. The original contract signed in Australia nearly two years ago called for forty-two concert appearances, but in order to make it possible for Mme. Melba to accede to the demand for her appearance in grand opera, Mr. Shipman consented to relinquish the last month of his contract. The tour opened in Halifax, Nova Scotia, September 1, and closed in Toledo, O., November 4, after twenty-nine concerts had been given. In each and every concert, with the exception

of two, all previous records for concert receipts were vastly distanced. In three of the cities played the only price for seats was five dollars.

In almost every place hundreds of music-lovers were seated on the stage and even the orchestra pit was called into requisition and filled with chairs. Many times during the progress of the tour Mme. Melba declared it would be impossible for her to sing if any more seats were placed on the stage, though, when it was explained that many of these musical enthusiasts had traveled in many instances over a hundred miles to hear her, she invariably resigned herself to the situation, merely stipulating for room to walk on the stage. In Calgary, the great wheat city of Canada, the gross receipts for the evening were \$8,500. Again, at Edmonton, the northernmost city of Canada, of but 12,000 population, a \$7,500 house welcomed the famous singer. Mme. Melba fortunately kept in the best of health throughout the tour, every date of which was filled as scheduled months before.

After a brief rest, Mr. Shipman will take to the road again, this time in the interests of Mme. Lillian Nordica, whose entire concert work for the next two years will be under his management. C. E. N.

A NOTABLE ORGAN RECITAL

Samuel A. Baldwin Plays in Church of Christ Scientist, Boston

BOSTON, Nov. 21.—Samuel A. Baldwin, head of the Department of Music at the College of the City of New York, gave an organ recital at the First Church of Christ, Scientist (mother church), here on November 21, under the auspices of the New England Chapter of the American Guild of Organists. This is the first time that the organ has ever been used for other than service purposes, and was a notable event in the organ world of Boston. The program follows:

Prelude in E flat, Choral Prelude, "Jesu Meine Zuweischet," Bach; symphony No. V, Widor; Soutenir, Lemaire; prelude to "Parsifal," Wagner; scherzo in G Minor, Bossi; nocturne, Foote; theme and Finale in A flat, Thiele.

Added to Mme. Ziegler's Faculty

Walter L. Bogert has been engaged by Mme. Anna E. Ziegler to teach singing at the Ziegler Institute of Normal Singing, in the Metropolitan Opera House Building. Mr. Bogert will also conduct classes in sight-singing.

A STORMY TIME AHEAD OF GREGOR

[Continued from page 17.]

on which the composer's desire not to have an analysis of the composition published was also expressed. This seems to me to have been a decided error, for a work such as this, more Debussian than Debussy, besides which a Reger seems a Mozart, might certainly have been grasped more readily if the auditors had been informed of the composer's intentions. Just imagine a work, full of the most voluminous cacophonies, which lasts fifty-five minutes! In the course of time we have become accustomed to impressionistic music—music that upon first hearing has absolutely nothing to say to us. Oh! yes, we have become so diffident that we are invariably ready to admit that we have not yet learned to grasp this or that composer and are satisfied to remain in this modesty as long as our musical tastes and sense of hearing are not insulted. But even the worm will turn when it is trod, and when Schönberg endeavors to be original at the expense of our tympanum we naturally offer resistance.

The concert of Jean Gerardy, the 'cellist whose reputation is established almost throughout the civilized world, brought us an interesting concert in the Beethoven Saal on Tuesday evening. The culminating point of the evening proved to be a Bach concerto played in this form for the first time. The original was composed for Clavecin in D major and later was arranged for violin in E major. The 'cello arrangement of this concerto, for a small string orchestra and harmonium, is by Jean Gerardy himself. The composition itself seems to me to be of more interest technically, contrapuntally, than from a melodic standpoint. The Gerardy 'cello arrangement suffers from a certain long-

windedness. Gerardy played the work with his customary beautiful tone—but why enter into details with an artist of Gerardy's standard?

The singing teacher of New York, Max Wertheim, who is another successful foreign singing teacher who has decided to make Berlin his permanent home, gave a reception at his new apartments, Konstanzerstrasse 6, on Saturday, October 29. From among the large gathering of distinguished guests are to be mentioned the following: Professor Friedrich Gernsheim, Mr. and Miss Gernsheim, Professor and Mrs. Wilhelm Freudenberg, Professor and Mrs. Lazarus, Hofkapellmeister Theinemann, Privy Councillor Lautenburg and Mrs. Lautenburg, Councillor of Commerce Gerson Simon and Frau and Fraulein Simon; the humorist, George Latz, and Mrs. Latz; the pianist, Miss Pick, who is a pupil of Leschetizky, Kammersänger Anton Bürger, and others. Mr. Wertheim rendered songs by Schubert, Richard Strauss, Hugo Wolf and also the "Spring Song" from the "Walküre," with the artistic finish of the roughest singer.

The American baritone, Sydney Biden, is filling numerous engagements in Germany this season. On October 26 he sang in Leipzig, at Helene Storgemann and Hugo Hermann, in a concert devoted entirely to songs of Dr. Botho Sigwart. His further concerts will take place in Dresden on November 10, in Berlin on November 17, in Vienna on November 24, in Budapest on November 28, and at a date not yet definitely fixed in Munich. For December this successful concert singer fills an engagement in Prague. O. P. JACOB.

The first Congress of Polish Musicians was held in Lemberg at the time of the recent Chopin Centenary celebration.

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DEBUSSY NOVELTY AT BOSTON OPERA

'L'Enfant Prodigue' Makes Favorable Impression—New Laurels for Constantino

BOSTON, Nov. 20.—The first of four operatic novelties to be heard this season in Boston, Debussy's "L'Enfant Prodigue," was produced for the first time in America on the 16th at the Boston Opera House. The three characters, *Lia*, *Simeon*, *Azael*, the Prodigal, were taken by Miss Nielsen, Mr. Blanchard and Mr. Lassalle respectively. "L'Enfant Prodigue" was never intended as an opera. It is a lyric scene with which Debussy won the Prix de Rome at the Paris Conservatoire, in his 22nd year, when he was fresh from the hands of Massenet and tactfully submissive to Conservatoire traditions.

There is nothing in "L'Enfant Prodigue" which need have alarmed the judges of the Conservatoire. The places where a harmonic hoof peeps from beneath the garb of conservatism are rare, and by a majority of twenty-two votes out of twenty-eight the score was voted one of the most interesting which had been submitted for years.

Last Monday night the opera proved a toothsome novelty, and is afforded effective contrast to the performance of "I Pagliacci" which followed. The staging was a wonderfully suggestive and artistic achievement. This was the second performance of the work as an opera, for it was given thus at Covent Garden last February. It is probable that the score in its present state is considerably more distinctive than in 1884, for Debussy revised his partition when the cantata was given at the Sheffield Music Festival, England, on October 8, 1898.

The Story of "L'Enfant Prodigue"

There are nine musical numbers. There is no plot, properly speaking. A single episode is presented with much musical charm. The curtain rises on the shores of the Lake of Gennesareth. It is morning, and *Lia*, the mother, laments the loss of her son. *Simeon*, the father, chides her for her despondency, and bids her take joy in the approach of a procession of young men and maidens who cross the stage, followed by attendants bearing fruits and flowers. *Azael*, the son, comes up, unnoticed by his parents, and laments the sad, misspent days of the past in an air which Miss Farrar loves well. His grief is the more poignant by reason of the good things before him. He falls to the ground in a faint, when *Lia* discovers him. She at first thinks him dead, but he recovers and there is a duet of rejoicing. *Simeon* extends his forgiveness in a bass solo of old-fashioned type, and there is a final trio with chorus.

In this work the later Debussy is most to be felt in the Oriental music for the procession and dances. The scoring is delightful from beginning to end—French in the best sense of the word—clear, exquisitely balanced and colored. At its worst the music is the best tincture of Massenet, while the music of the procession, which has been played in this city by George Cope-



Stage Setting Used in the Performance of Debussy's "L'Enfant Prodigue" at the Boston Opera House

land and other pianists, in an arrangement for the piano, might well represent delicate, Oriental sounds and colors from the banks of the Lake of Gennesareth. The writing is frankly melodic, and eminently singable.

This production is a decidedly agreeable addition to the répertoire of the company. The performance was excellent, although Miss Nielsen and Mr. Blanchard were newer to the music than Mr. Lassalle, who sang with far more brilliancy than on the occasion of his enforced débüt in *Mefistofele* on the opening night of the opera. Mr. Caplet conducted with the greatest sympathy and mastery of the score.

Début of Carlo Galeffi

In the performance of "I Pagliacci" a new baritone, Carlo Galeffi, made his débüt as *Tonio*, and displayed a voice of good quality. Fely Dereyne made her first appearance of the season as *Nedda*, and she is eminently suited for such a part. Mr. Constantino sang with unusual success. Mr. Fornari's *Silvio* was adequate to the occasion, and Roberto Moranzoni showed again his familiarity and thorough grasp of operas, old and new, of the Italian school.

There was a rejuvenated performance of "Faust" on Monday evening, the 14th, when Mr. Caplet made his débüt. Important changes had been made in the scenic settings, after the example of the Paris Opéra, and there was fresh stage business. The entire cast was composed of young people. Caplet himself was as young or younger than anyone else who took part. The blessed old chestnut of an opera was not fatiguing. It was young again, for the moment. Hermann Jadlowker was the *Faust*. He was in poor voice, but this failed to counteract the pleasure of his appearance, for he brings to the part an exceptional amount of youthful ardor and illusion. Alice Nielsen was a simple and unstudied *Marguerite*. Some singers are born with voices; others thrust voices upon

themselves. Miss Nielsen is of the former generation. Her throat was made in the beginning to emit round, full, lovely tones, and as a child she surely sang with only a little less ease than she sings today. Leon Sibiriakoff was the *Mephistopheles*, and his performance was one of the chief features of the occasion.

Mr. Baklanoff did some of the best singing of the evening in a great solo in Act 2, before the tavern, and indeed, he has no greater part than that of *Valentine* in "Faust." Never has his diction, his phrasing, his tone-production been more admirable in every respect. Jeska Swartz took the part of *Siebel*, and she made a genuine success in her first appearance in any considerable rôle.

Constantino as "Rodolfo" Again

On Friday evening "La Bohème" was given a fine performance, with Constantino as *Rodolfo*, and Miss Nielsen as *Mimi*, Fely Dereyne as *Musetta*, Carlo Galeffi, Jose Mardones, Attilio Pulcini as the Bohemians. For *Alcindoro*, John Morgan, for *Benoit*, Luigi Tavecchia; Frederick Huddy and C. Stroesco in small parts. Wallace Goodrich conducted with warmth and elasticity and authority. This cast, as far as Mr. Constantino, Miss Nielsen, Miss Dereyne and Mr. Pulcini were concerned, was identical with the cast which roused Boston when the San Carlo Opera Company first performed here in April, 1907, and the next morning Henry Russell had become an individual to be reckoned with in the musical life of the city. The performance is so excellent, and has been given so frequently, that further comment upon it would be superfluous here.

On Saturday afternoon Rossini's "Barber of Seville" was given before a large matinée audience of the traditional type, including many young people, and it may be said here that no more fortunate selection for such an occasion could have been made. Again there was an ideal cast—Mr. Constantino, who in the rôle is quite inimitable and unapproachable, among tenors of the day, as *Count Almaviva*, Lydia Lipkowska as *Rosina*, Fornari, an exceedingly amusing *Figaro*, Sibiriakoff as *Basilio*, Tavecchia as *Bartolo*, Anne Roberts, Attilio Pulcini, Ernesto Giaccone in small parts, Mr. Conti conducting with remarkable delicacy and vivacity.

Miss Lipkowska sang confidently and brilliantly. For the lesson scene she interpolated Delibes' pizzicato from the ballet music for "Sylvia," and she fitted the piquant tune with some English words which she had learned with much pains, among which were distinguishable "heart," "dart" and "kiss."

For the second performance at popular prices Verdi's "Aida" was given.

Carmen Melis as "Aida"

Miss Melis was the *Aida*, and she imparted a wealth of sensuous coloring to the love music of which "Aida" has so much of such excellent quality. There was a fine dramatic climax in the Nile scene, and Miss Melis's personality, as well as the quality of her voice, equips her well for this rôle. Enrico Areson—why "Enrico"?—of Providence, made his operatic débüt on this occasion. He has a tenor voice of good quality, and with further experience may do much. Janka Czaplinska, a Polish mezzo, also made her débüt as *Amneris*. Her voice has range and power. She is not tortured by self-consciousness, as are so many young singers, and she has a certain fluency which helped her much last Saturday. She will phrase more carefully in later years. She should not sacrifice beauty for brilliancy in her upper register.

George Baklanoff's *Amonasro* has gained in force and authority since last season. Ruby Savage was the *High Priestess*, Howard White, the *King*, Mardones, *Ramfis*, Ernesto Giaccone, a *Messenger*. Mr. Moranzoni was markedly successful in his reading of the score.

OLIN DOWNES.

RARE ART REVEALED IN PROF. BAERMANN'S RECITAL

Pianist of New England Conservatory Faculty Plays Meritoriously in Jordan Hall

BOSTON, Nov. 15.—Prof. Carl Baermann, the pianist, of the faculty of the New England Conservatory of Music, played this program in Jordan Hall, on the evening of the 9th:

Prelude and Fugue in A Minor, Bach; Waldstein Sonata, Beethoven; Rondo in A Minor, Mozart; Etude in C, Scarlatti; Grande Polonaise Pathétique, Baermann; "Der Lindenbaum," Schubert-Liszt; Etude in A Minor, op. 25, Chopin; Venezia e Napoli, Liszt.

The hall was packed with a large audience, in spite of the performance at the opera and the concert of the Apollo Club in Symphony Hall. The occasion was notable, for this was the welcome reappearance of a pianist and musician who upholds standards of art which are all too rare at this time. Mr. Baermann gave a great reading of the Bach fugue and prelude, and he played the Beethoven sonata with a sympathy and enthusiasm and sense of proportion which again showed a great composition in its own great light. From these pieces he turned to the Mozart Rondo, so phrased, and given with such clearness and sheer beauty of tone, that one marveled at its beauty.

Mr. Baermann was heard as a composer in his own polonaise, a fine composition, founded upon the best elements of the piano style of Chopin and Liszt, with potent and well-defined themes, and a masterly working out which made a remarkable display of the constructive ability of the author and the resources of a modern piano. And these resources were never abused. As rich and effective as was the development, the treatment remained always in the métier of the instrument, and the breadth and sonority which may be achieved on the piano and when it is properly employed are indeed surprising.

An accident of the moment caused the pianist to pause for an instant during the performance of this piece, but after hearty applause he continued, and when he had finished there was an ovation. The Schubert song was sung by a great artist and a pure heart. After the last piece of Liszt Mr. Baermann added the same composer's "St. Francis's Sermon to the Birds."

O. D.

Albert Janpolski on Tour

Albert Janpolski, the Russian baritone, is now on tour and is singing a private engagement in Chicago on November 23; in Milwaukee, where he has appeared four times in the last year, as soloist with orchestra in the great auditorium; in Peoria in song recital on the 26th; and in Bridgeport on December 6.

H. EVAN WILLIAMS IN COLUMBUS RECITAL

Noted Tenor Wins Distinction by His Excellent Singing—Local Pianists Assist

COLUMBUS, O., Nov. 21.—H. Evan Williams gave a thoroughly enjoyable recital in the Southern Theater last Friday night. Mr. Williams has sung here in Columbus many times but it is doubtful if he ever appeared to better advantage than at this recital, and the singer was in splendid form and he poured forth his beautiful voice without stint. His program included four Handel arias, a cycle of Beethoven songs, a group of Robert Browning lyrics set to music by Daniel Protheroe, and an aria from "La Bohème." In addition to these numbers Mr. Williams was obliged to add four extra numbers, so insistent was the applause. Emily Benham, a local pianist, who has just returned from a year's study with Léhmann in Berlin, assisted in the program. The playing gave genuine pleasure and her study abroad has materially advanced her art. The accompaniments were provided by Emily McCallip, who has recently returned to Columbus from Paris, where she studied with Harold Bauer.

The Girls' Music Club gave its monthly recital at the Carnegie Library last Saturday. A very attractive program was given

by the club members, assisted by Mrs. Henry C. Pirring, soprano.

James H. Rogers, the well-known organist and composer, of Cleveland, O., gave a most enjoyable organ recital on the new organ recently installed in St. John's Evangelical Church.

For a time it looked as though the Woman's Music Club would have to give up its series of concerts because of its insufficient subscription list. When the fact became known, however, the list was quickly filled and the club now has a subscription list numbering nearly 2,500 names. O. S.

New Coloratura Soprano Makes Successful Appearance

In his first musicale of the season, last Monday, Perry Averill, of No. 220 West Fifty-ninth Street, New York, introduced Elizabeth DeCant, soprano, who gave the entire program, including the "Ombre Légère," Meyerbeer; three bird songs, "The Cuckoo," "The Yellowhammer" and "The Wren," Lehmann; Waltz Song from "Romeo and Juliet," Gounod, and others. Miss DeCant has a clear, light soprano, with an even scale to E flat in alt. The fact that she is at home in coloratura work like the "Shadow Song" shows her ability to manage vocal pyrotechnics. She sings in all the languages, makes her words clear, and has plenty of temperament. She has studied solely with Mr. Averill from the beginning.

NEW YORK SUCCESS FOR THE KNEISELS

It Did Not Rain, but Otherwise Quartet Played in Customary Manner

It did not rain when the Kneisel Quartet gave its first concert of the season in Mendelssohn Hall, New York, on Tuesday evening, November 15. Otherwise everything ran as usual, the audience was of enormous size and the reception tendered the players was rousing. The year's inaugural program, with Ernesto Consolo, the Boston pianist, as the assisting artist, was as follows:

Brahms—Quartet in A Minor, op. 51, No. 2; Dvôrak—From the Terzetto in C Major, for two violins and viola, op. 74; Allegro ma non troppo, Larghetto; Scherzo (Vivace); Giovanni Sgambati—Quintet in B Flat Major, for pianoforte, two violins, viola and violoncello, op. 5, No. 2.

The Kneisels were at their best and this assertion gives in a nutshell all the information necessary in regard to the presentation of the works. Of the latter, the first two, in themselves, were very good and the last very indifferent. The Brahms quartet is one of the two which Grove describes as being "comparatively slow in their appeal to the generality of musical people." It isn't really so bad as all this, however, though there are a few dull moments in the thematic developments of the opening division. The remainder of the work is for the most part thoroughly delightful, particularly the emotional and melodious Andante moderato. There was much applause for it.

There was even more, however, for the enchanting movements from the Dvôrak terzetto. The larghetto melody of the first movement given at this concert is a dream and the scherzo with its folk coloring is also a gem. After their inspiring playing of it Messrs. Kneisel, Roentgen and Svecenski were recalled to the stage some four or five times.

The Sgambati quintet proved a sad anti-climax, and even its fine rendering could not make the audience particularly enthusiastic in more than a polite fashion. Sgambati, the friend of Wagner and Liszt, has already won more or less regard among chamber musicians through the medium of a string quartet. In the work under consideration he reveals a total lack of really vital and original ideas, and save for a few moments of interest in the Andante and the Barcarolle—the latter a departure from convention in order, no doubt, to give some manner of Italian tinge to the thing—he maulders along wearisomely, a pale reflection of Teutonic models. The composition is not even well scored.

Mr. Consolo played the piano part with full appreciation of the requirements of ensemble work. Here are some of the press comments:

The concert, like all the entertainments offered by the Kneisel Quartet, was artistic in all respects and thoroughly enjoyable.—*Sun*.

Mr. Kneisel and his associates got a royal welcome when they appeared, and throughout the evening the gladsome demonstrations were renewed with just as much fervor as the nature of the music provided allowed.—*Evening Post*.

The playing of the quartet was of the well-remembered perfection and beauty in all that relates to the form of art it cultivates, and it was received with all the admiration and all the manifestations of a profound satisfaction that have so long been the tribute of its audiences.—*Tribune*.

There is no suggestion of any changes and a finer ripeness and mellowness and a greater growth toward perfection in spirit and manner to be associated with the announcement that the Kneisel Quartet opened its nineteenth annual series of chamber concerts in Mendelssohn Hall last night.—*Times*.

Giulia Strakosch Here for Brief Stay

Giulia Strakosch, the American soprano, who is now Mrs. Kenneth Lee, and who has been singing in Europe for the last two years, arrived in New York from Eu-

rope for a week's stay on November 20. She expects to make an engagement to appear in America in the Fall of 1911. She returns to Europe November 26 for an engagement in Paris, and is the star in a new opera written for her by Howard Talbot. Recently she has been singing the leading rôle in "The Merry Widow" in Brussels.

YOUNG CANADIAN SINGER FACES AN UNUSUAL AUDIENCE



Millicent Brennan

The accompanying snapshot shows Millicent Brennan, the young Canadian singer, as an enthusiastic member of the "Lambs' Club." It is possible that the lambs are attracted by the same qualities of allurement with which Miss Brennan wins her audiences throughout the country.

GADSKI IN SAN FRANCISCO

Successful Concert Series Brought to Close—Other Local Concerts

SAN FRANCISCO, Nov. 14—The farewell concert of Mme. Gadski yesterday brought to a close one of the most successful concert series of the season. The Columbia Theater was filled with an audience of music lovers whose enthusiastic demonstrations were rewarded by several encores.

The Pacific Coast Musical Society gave a concert Wednesday morning in the Novelty Theater, members only appearing on the program. The artists presented were Ruth Watermann, Clara Rauhut, Mrs. B. M. Stich, Mrs. Frank Cox, Lidia Reinsteiner, Wenceslao Villalpando and William E. Chamberlain. The accompanists were Mrs. Desaix McRosky and Mrs. Robert Hughes.

The Beringer Musical Club was heard in concert Tuesday evening in Century Hall, and the program of vocal and instrumental numbers was enjoyed by a large audience. Those who took part were Zdenka Buben, Francis Westington, Sadie Bultman, Irene De Martini, Mrs. H. J. Widermann, Mrs. Lois Patterson-Wessitch, Harry Samuels, Harry Bultman, and Milton Mowbray.

A piano recital was given at Miss Head's Seminary Sunday evening by Rita Slater. The long, difficult program was well rendered.

R. S.

Concert Bureau Organized for Peabody Conservatory

BALTIMORE, Nov. 14.—A concert bureau for the Peabody Conservatory has been organized, with Mrs. Mabel Garrison Siemonek, soprano; Rosine Morris, pianist, and Harry Sokolove, violinist, as the artists, the purpose being to give recitals in neighboring cities and States. This department is under the direction of Frederick R. Huber, who will also manage some of the leading members of the Peabody faculty who are concertizing in this country. W. J. R.

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BUONAMICI WITH BOSTON ORCHESTRA

Pianist Plays Chopin with Gratifying Results—Henry Hadley as Guest Conductor

BOSTON, Nov. 21.—The symphony concerts of the 18th and 19th presented two soloists who made the concerts of unusual interest to Bostonians: Henry Hadley, of Somerville, who conducted the performance of his own orchestral rhapsody, "The Culprit Fay," and Carlo Buonamici, pianist, who played the Chopin F Minor Concerto. The orchestral numbers were the Berlioz overture, "The Roman Carnaval" and four numbers from Tschaikowsky's Orchestral Suite in G Major.

Mr. Hadley's composition, which won the prize offered by the National Federation of Music Clubs in the Spring of 1909, has been described before this in MUSICAL AMERICA. It is only necessary to add that this composition, in a charmingly light and fanciful vein, won the immediate and enthusiastic appreciation of the audience. Mr. Hadley follows quite closely the various episodes of Holman Drake's poem, but there is never the suggestion of anything laboriously programmatic in the work. It is music of the most refined and agreeable kind, and the conductor was applauded for his conducting as well as his composition.

Mr. Buonamici played the Chopin concerto from score, and in doing this showed his good sense. There is an unfortunate tradition in existence, which too many pianists feel compelled to abide by. This tradition was founded by Franz Liszt, who played without his notes. Therefore every pianist who has lived since seems to consider it incumbent upon him to do likewise. A performer should establish as far as possible the conditions most favorable for a good performance. Certain players are at their best when free of their notes; and others feel more confident with a score in front of them. It is a matter of interest only to the performer, and to the auditor in so far as it affects the standard of the performance. Mr. Buonamici played very brilliantly, and also with taste and elegance. His conception of the concerto was a masculine one. He did not languish, he did not perfume the lovely phrases. He played simply and directly, without any nonsense or mannerism. This was not, perhaps, the original Chopin with his linked sweetness and his twilight melancholy. The opening movement was the performance of a virtuoso full of temperament and technic, rather than the tenderest series of passages of the purest and most delicate beauty. The second movement was the musical and unaffected singing of a melody. The finale had grace and brilliancy and rhythmic caprice. The pianism was of the highest order, the one always singing in legato passages, no matter what the tempo, chords which, however strong were never hard, and so on. Mr. Buonamici might well have congratulated himself upon this performance of a concerto which is far more difficult than it sounds or looks on paper. The orchestral performances roused much enthusiasm. The soloists were repeatedly recalled.

Josef Hofmann's Boston Recital

On Monday afternoon, in Symphony Hall, Josef Hofmann, the pianist, played this program before a small audience:

Sonata, op. III, Beethoven; Scherzo, Mendelssohn; Phantasie in C, Schumann; Ballade in G Minor, Nocturne in E Flat Major, Valse in A Flat, Scherzo in B Minor, Chopin; "Funérailles," "Consolation" and "Campanella," Liszt.

Of Mr. Hofmann's remarkable pianism there is now no need to talk. He is one of the great pianists of this generation. What he thinks, he can do, for the instrument of keys and wires holds nothing insurmountable to him. He played the late sonata of Beethoven with the deepest and most intimate understanding, and the Phantasie of Schumann with plentiful tone-color and, in places a mighty, romantic sweep. The Mendelssohn scherzo had served as an admirable bridge between the two compositions.

On the night of the 14th, in Symphony Hall, the Glasgow Select Choir held forth with a program of Scottish music. Few people, perhaps, had realized how many Scotchmen there were in Boston, for this was a genuinely Scotch audience, from floor to balcony. Mothers and fathers told sons and daughters about the melodies that fell on their ears, some of those excellent melodies unknown to the rising generation. The choir itself is an admirable organiza-

tion, and its performances, quite aside from the patriotic issue, merited well all the applause they received. The program came to an end with "Auld Lang Syne" and "The Star Spangled Banner." The enthusiasm was immense.

OLIN DOWNES.

NEW LOUISVILLE SONGS

Work of Local Composer Given Hearing by Gracia Ricardo

LOUISVILLE, Nov. 18.—Gracia Ricardo was the first artist to be heard in the series of Monday afternoon recitals to be given at Masonic Theater during the Winter. The program she presented was in no sense a showy one, and was fortunate in that, as it brought to the audience an offering of most delightful songs, it also afforded a hearing of the new songs of Louisville's pianist and composer, Mrs. Judic Harris Reinecke. Mme. Ricardo displayed a talent of rare polish and precision, as well as flexibility and warmth of voice and intelligent interpretation. Though her program was much varied, she was always in the mood.

The numbers embraced an aria from "Aida"; "Stars with Little Feet so Golden," by Franz; "It Was a Lover" (Old English); the Bizet "Pastorale"; Kriens's "Letter of Farewell"; two Tschaikowsky songs, one each by Schubert, Schumann, Brahms and Monro, and the four by Mrs. Reinecke.

The latter were new to most of the audience. They are the settings Mrs. Reinecke has made for Thomas Moore's "Weeping for Thee," Robert Louis Stevenson's "Swing," "The Speckled Cow," (from "The Child's Garden of Verse") and a quatrain from the "Rubaiyat." In the first three the composer has caught the spirit of the poet's fancy with much charm and delicacy, but the Persian tent maker's verse has not been so happily put into melody. The applause was hearty and sincere, and the worth of the offerings was instantly recognized. Much praise is due the accompanist, Otto Fisher.

H. P.

Mme. Pasquali's Beautiful Voice Charms Memphis Audience

MEMPHIS, Nov. 12.—The most important musical event of the last week was the appearance of Mme. Bernice de Pasquali, the American coloratura soprano, under the auspices of the Beethoven Club. The Lyceum Theater, with its brilliant audience, presented an attractive appearance, and the prima donna, with her wonderful personality and charm, was at once in touch with her hearers. Enthusiasm grew as she developed her carefully planned program, until, with the closing aria from "Traviata," she received a true ovation. The opening number, the Polonaise from "Mignon," was given in English, and such perfect English! Mme. Pasquali, with several languages at command, is using English words to her songs as much as possible. She holds that singing and speaking English are two very different things, and she conscientiously practises the English words in monotone over and over before singing them.

After the concert, the singer added to the pleasure she had already given by graciously receiving the members of the Beethoven Club informally on the stage. S. B. W.

Minnie Salzmann-Stevens Sings in Home City of Bloomington, Ill.

BLOOMINGTON, ILL., Nov. 15.—Minnie Salzmann-Stevens gave her only concerts in this country in this, her home city, yesterday and to-day. The concerts were under the auspices of the Amateur Club, and resulted in a remarkable popular demonstration for the artist. It had been originally announced that Mme. Stevens would give but one concert, but every seat in the house was sold for yesterday and the club arranged a second concert to be given this evening, at which Mme. Stevens repeats the same program. A third concert may have to be arranged to give all Mme. Stevens's admirers a chance to hear her. Mme. Stevens comes here from her successes at Covent Garden and sings next season at Bayreuth.

C. E. S.

Boston Orchestra Breaking Records for Box-Office Receipts

BOSTON, Nov. 21.—Judging from the unprecedentedly heavy attendance at the concerts given by the Boston Symphony Orchestra on its first Southern tour of the season, which ended a week ago today, it seems that this organization is to have the greatest success in its history from a box-office point of view in its outside engagements as well as at the regular Boston concerts. The orchestra played to capacity houses in Philadelphia, Baltimore, Washington, New York, Brooklyn and Hartford. It is said that no orchestra ever gave a series of seven concerts on tour which actually produced so large returns in money.

D. L. L.

MEMPHIS ORCHESTRA BEGINS A NEW YEAR

Boris Hambourg and Gracia Ricardo Soloists—Plan to Develop Organization

MEMPHIS, TENN., Nov. 21.—The Lyceum Theater, handsomely decorated for the occasion, was the center of a beautiful scene Thursday night when the Memphis Symphony Orchestra gave the first of a series of four concerts for the season. The success of this orchestra has become a matter of civic pride and interest, and the association numbers in its membership between 150 and 200 of the wealthiest citizens, who are determined to make the orchestra the best in the South. Plans for a large endowment fund are being developed, and as money is the necessary accompaniment of orchestral development and artistic growth, there is no reason to doubt that Memphis will finally establish an orchestra that will be acknowledged a credit to the South.

The conductor, Jacob Bloom, is a musi-

cian of experience and ability, who realizes the serious work of orchestra building and is exerting all of his energy to reach his ideals.

The numbers on the program were well selected, Mendelssohn and Rubinstein being the composers represented. Two movements from the Italian Symphony were given, the first, "Allegro vivace," showing up the work of the strings. This choir is the strongest and decidedly the best in the orchestra. Boris Hambourg proved to those who heard him for the first time his mastership of the cello, and responded to repeated encores. Gracia Ricardo's singing of Kriens's "La lettre d' Adieu" gave the most pleasure of any of her numbers.

Miss Semmer, business manager of the orchestra, a woman of considerable executive ability, is remarkably successful in this unusual branch of work for women. The next orchestra concert is scheduled for January.

The regular monthly recital of the Edmund Wiley Vocal Studios was given last Friday afternoon, an interesting program being rendered by Frances Wiley, Nina Black and Edmund Wiley. S. B. W.

Maria Labia, formerly of the Manhattan and now of the Berlin Komische Oper, recently gave her first concert in Berlin, where she is a popular favorite. She sang in the large Philharmonie.

MORE RIDER-KELSEY-CUNNINGHAM JOINT-RECITALS

With two such beautiful voices employed in such ideal work as the joint-recital project of Mme. Corinne Rider-Kelsey and Claude Cunningham, there is no wonder that clubs and societies all over the country are interested in hearing this excellent combination.

Mme. Rider-Kelsey and Mr. Cunningham, there is no wonder that clubs and societies all over the country are interested in hearing this excellent combination.

Mme. Rider-Kelsey and Mr. Cunningham are the only artists of their rank and individual ability who are doing this superb work, and their manager, Loudon Charlton, is meeting with a tremendous demand for these joint recitals.

V—"Song from Omar Khayyam," Harris; "The Captive" (Mr. Cunningham's translation), Lao; "A Woman" Sinding; "My Love Is Like a Red, Red Rose," Henschel, Mr. Cunningham.

V—"Long Ago," MacDowell; "The Bluebell," MacDowell; "Shougie Shou, My Bairnie," Henschel; "The Fern Song," Ballard; "There Sits a Bird on Every Tree," Foote, Mme. Rider-Kelsey.

VII—"Liebesprobe," Cornelius; "Der beste Liebesbrief," Cornelius; "Ein Wort der Liebe," Cornelius, Mme. Rider-Kelsey and Mr. Cunningham.

FOR SAN FRANCISCO OPERA

S. Goodfriend Urges Construction of Adequate Operatic Auditorium

SAN FRANCISCO, CAL., Nov. 18.—That San Francisco is in urgent need of an opera house is the belief of S. Goodfriend, who is now in that city in the interest of the Russian Dancers of the Metropolitan Opera Company.

"I think the benefit that would come to San Francisco in this way," said Mr. Goodfriend recently, "would be even greater than that which will come from holding the Panama-Pacific International Exposition here, and I would not in the least underestimate the benefits that will come from the exposition. The opera house would be a permanent institution, that would each year add to the income of the city—not only of its hotels, but of its dressmakers, tailors, flower shops, jewelers and indirectly to every line of business.

"In fact, I believe that the building of a beautiful opera house here would go further to advance and establish the reputation of San Francisco than anything else that you could do."

Siegfried Wagner recently appeared in St. Petersburg for the first time in conducting a symphony concert at the Conservatoire. His program was drawn from Liszt and from his own and his father's works.

ESTABLISHES NEW MUSICAL BUREAU

Mrs. E. M. S. Fite Announces List of Artists Whom She Will Represent

The announcement this week of Mrs. E. M. S. Fite's entrance into the New York musical managerial field will be noted with interest. During the four years of existence of the *Circle*, a monthly magazine, Mrs. Fite acted as music editor and gained an insight into musical affairs which will unquestionably be of value to her in the new work she is taking up. She has already had considerable experience in this line, having introduced to American audiences the classic dancer, Miss Michael Elliott.

Mrs. Fite has now opened an office at No. 702 Carnegie Hall, and her preliminary announcement of musical and other artists, for whom she will book engagements, includes Mme. Eleanor de Cisneros, of the Chicago Opera Company; Kitty Cheatham, the distinguished *diseuse*; Giuseppe Aldo Randegger, pianist, and the Russian Symphony Orchestra.

Those who will be exclusively under her management are Harriet Ware, composer and singer, in recitals of her own compositions; Jeanne Franko, the violinist well known throughout the country as soloist with the Thomas and Seidl Orchestras; the Epstein Trio, composed of Herman Epstein, pianist, Alexander Saslavsky, violin, and Vladimir Dubinsky, cellist; Antoinette Daniels, soprano; a specialty of children's songs, and Mrs. Adele Laes Baldwin, oratorio and *lieder* singer. Mrs. Fite's high personal reputation and



Mrs. E. M. S. Fite, Who Has Established a Bureau for Musical and Other Artists

the success which has attended her work in other fields give indication that her managerial bureau will be conducted along eminently satisfactory and trustworthy lines.

E. F. GOLDMAN'S SERIES OF ORCHESTRA CONCERTS

Frederick Hastings, Baritone, Soloist, on Opening Program Given in New York Hall

The series of five Sunday matinée musicales, under the direction of Edwin Frank Goldman, opened on Sunday afternoon, November 20, at Duryea's, New York. Mr. Goldman has assembled a competent orchestra of about thirty men, and the program was made up of Massenet's Overture to "Phèdre," three arrangements from Grieg's piano works, "Erotik," "Solveig's Song," "Wedding Day at Troldhaugen," excerpts from Puccini's "Butterfly" and Humperdinck's "Hänsel and Gretel," a charming "Northern Serenade" by Ole Olsen, Saint-Saëns's "Prelude to the Deluge," and Wagner's "Feurzanker," from "Die Walküre."

Frederick Hastings, baritone, sang a group of songs of modern English composers, Clutzam, Mme. Lehmann and Henschel, in fine style. In Mme. Lehmann's "You Flaunt Your Beauty from the Golden Threshold" he rose to great dramatic heights, and won much applause from his hearers. His diction is excellent, so clear was every word that no effort was required to understand the texts at all. As an encore he gave the "Mad Dog" from Mme. Lehmann's "Vicar of Wakefield." André Benoist played the accompaniments with much taste.

Fred. L. Landau, concertmaster of the orchestra, was heard in the "Meditation" from "Thaïs," with orchestral accompaniment, also in the solo part of the Saint-

Saëns's Prelude, both of which he played most satisfactorily. His tone is both pleasant and full, and his playing has authority, to which is added a solid and sure technic.

Mr. Goldman is to be commended for entering on this field with the excellent orchestra he has acquired. He proved himself an excellent musician.

Flora Wilson Wins Admiration of an Iowa Audience

BURLINGTON, IA., Nov. 7.—Flora Wilson, soprano, assisted by Pearl Lahrmann Bird, pianist, gave a most enjoyable recital here last Wednesday at the Congregational Church. Miss Wilson's beautiful voice, its wide range, perfect control and liquid sweetness, were admirably revealed in the following varied selections:

"Villanelle," Chaminade; "Obstinacy," Fontenailles; Waltz Song ("Romeo and Juliet"), Gounod; "Winds in the Trees," Goring Thomas; "The Woodpigeon," Liza Lehmann; "Years at the Spring," Beach; "Thy Beaming Eyes," MacDowell; "Charity," McDermid; "Shadow Song," Meyerbeer; "Ah fors e lui," Verdi; "Bonnie Dundee," Anon; "A Highland Lassie," Gilbert; "Edinborough Town," Burns; "Roy's Wife of Alderloch," Grant.

Miss Bird's piano selections were also much admired.

Maria Carreras, the Spanish pianist, has been playing in London lately.

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ELGAR'S NEW CONCERTO IN LONDON

Kreisler Plays English Composer's Latest Work—Recitals by De Pachmann and Ysaye—Miss Goodson at Symphony Concert

LONDON, Nov. 12.—Brahms's First Piano Concerto in D Minor, as played by Katharine Goodson, was the most attractive feature of the second Symphony Concert last Monday evening.

The program follows:

Overture, "Hamlet," Tschaikowsky; Pianoforte Concerto (No. 1) in D Minor, Brahms; Pastoral and Flight of the Spirits, "Manfred," Mackenzie; Rhapsodie Dance, "The Bamboula," Coleridge Taylor (conducted by the composer); Symphony in B Flat (No. 4), Beethoven.

Some critics still find this glorious work unworthy of performance on account of its apparent ungratefulness to the artist and to the average musical public. Like all great art-works it makes it way but slowly and even though fifty years have passed since the score was written, we still read criticisms which might have been penned at its first production, but hardly to-day.

Miss Goodson gave a beautiful and intellectual reading of the concerto. There was vigor which never became uncouth, there was sonority of tone which always stood out clearly from the orchestral background. Rhythmically Miss Goodson always is refreshing in her playing, while her technic is of that infallible sort which never becomes the end instead of the means.

Coleridge Taylor conducted a new composition called "The Bamboula." The orchestration is clever and distinctly noisy, with plenty of coloring of the Tschaikowsky order, much brass on second beats, crescendo runs of the violins to some *maestoso* phrase, nice work for the reeds, but nothing said when done, not a phrase or even motif which impressed.

We must not forget that Dr. Richter conducted Tschaikowsky's Hamlet and Beethoven's Symphony No. 4 very beautifully. The famous conductor seemed much improved in health.

Mme. Carreras, a talented pianist, gave her second concert the same evening. She possesses a technic of a high order, artistic feeling and much charm in her interpretations.

The following evening that talented pianist, Mr. Goldschmidt, gave his third and last recital. The program was devoted to Schumann and Chopin.

His idea of the lovely Fantasie op. 17 was sound. It was rhythmically good, but the dynamic effects were sometimes a little exaggerated. In the Symphonic Etudes he was not quite so happy and the parts were repeated *ad absurdum*.

Richard de Herter, the violinist, gave his recital Tuesday afternoon. His program included Brahms's Third Sonata in D Minor and Wieniawski's Second Concerto. Some smaller pieces were also played, all in good style. Mr. de Herter's phrasing is suave, his rhythm impeccable, while his tone, if not big, is always of the singing quality.

Mr. Ysaye made his last appearance on Wednesday in the following program:

Sonata in D (Violin and Piano), Nardini; Violin Concerto No. 4, in D, Vieuxtemps; "La Muse et le Poète," Saint-Saëns; Violin Concerto in E Minor, Mendelssohn.

The famous artist introduced Mendelssohn's violin concerto, which he has not played here for some years. We prefer to hear him in works of more import. Mr. Holloman, the cellist, assisted Mr. Ysaye in playing Saint-Saëns's rather uninteresting "La Muse et le Poète." Charlton Keith accompanied most beautifully.

The first concert of the ancient Philharmonic Society, which took place Thursday evening, was a musical event which drew the representative musicians, of London, and, moreover, a capacity audience to the Queen's Hall. The event was the first performance of Sir Edward Elgar's violin concerto, with Mr. Kreisler as soloist and the composer as conductor.

We should like to hear it again before being as sure as the London critics are that it is a great work and one that will live.

The solo part is very difficult, but especially in the last movement the musical result does not seem to warrant the effort put forth by the soloist. However, the highest point of the whole work is reached in the *cadenza* which comes in this movement. The first part is an allegro marked "nobilmente." Four short themes answer for a first subject, these are later used individually to great advantage. The second subject is of a quiet religious order and keeps its original form throughout. The solo instrument enters quietly after the second subject has been stated, and the themes which serve as first subject have been repeated. There is much lovely writing for the G string, but the passage work is not always grateful. The orchestration is masterly throughout. The second movement has a beautiful melodic theme, but clogs with an overburden of religious feel-

ing. At least one feels it slightly too much for the frame chosen. Undoubtedly the emotional side is on a high level and well sustained, and also the feeling of great sincerity is never lacking. Again the violin has some singing themes of beauty. The movement ends very quietly. The last part, the *bête noir* of the composer, is weak except for the one *cadenza* of the work which comes in this movement. It is very energetic and gives the violinist small chance, but tremendous difficulties to cope with.

But to speak of the *cadenza*, which is not of the usual type. Instead of being a sort of technical show-window to display the wares of the soloist, it is a serious *résumé* of the whole material used.

Tremendous applause greeted composer and soloist at the close. Later Sir Edward Elgar conducted his Symphony.

From the Elgar concerto to the Bohemian Quartet in the same evening was a study in contrasts. The quartet were in the middle of Dvorak Quartet in D Minor, Op. 34. They played with a most beautiful *ensemble* not to be equaled by any other such combination within our knowledge.

This was the second concert of the Broadwood series. Mozart's Hunting Quartet came first, while Schubert's Quartet in E Flat, Op. 125, No. 1, closed the concert.

De Pachmann appeared in London for the last time this year Thursday. His items were as follows:

Sonata, op. 27, No. 1, Beethoven; "Polacca Brillante," Weber-Henselt; Phantasiestücke, op. 12, Nos. 2, 3, 4, 8, Schumann; Waldesrauschen, Liszt; Six Preludes from op. 28, Nos. 6, 7, 20, 22, 23, 24—Three Etudes from op. 10, Nos. 3, 6, 12—Nocturne, op. 37, No. 2—Mazurka, op. 33, No. 4—Polonaise, op. 26, No. 1—Valse Brillante, op. 34, No. 1—Chopin.

He was not in his best mood; the piano displeased him. At the very beginning it had to be twisted and turned and it had to be raised slightly on one side. All this took time and amused the people who sit on the stage when De Pachmann plays to hear him talk.

The pianist's playing of the Schumann and Chopin numbers was very good, if not quite his best. But he himself said he was nervous. Even bouquets were refused, and when the audience laughed he asked them to refrain and applaud. M. de Pachmann was really in a rather bad mood and naturally the majority of the audience did not see what they came to see.

Mr. de Grassi, Mr. Daniel Mayer's new violinist, is a real "find." His playing yesterday in the following program was, if anything, of a higher order than at his first recital:

Concerto, A Minor, Vieuxtemps; Sonata, E flat Minor, Strauss; Prelude and Fugue, G Minor, Bach; Romanza, G Major, Beethoven; Devil's Trill, Tartini (Cadenza by Antonio de Grassi); Carmen Fantasie, Bizet-Sarasate.

Again we were impressed by his most beautiful tone and the manner in which he made his phrases sing. His reading of the early Strauss Sonata was interesting, while his Beethoven Romanza was quite beautiful. Very refreshing also is the lack of affectation and pose in Mr. de Grassi; he plays for himself and his audience, but cannot be troubled with the violinist's usual platform mannerisms.

EMERSON WHITHORNE.

NEW ORCHESTRA GIVES CONCERT IN WASHINGTON

Hammer-Rakemann Organization Makes Noteworthy Impression at First Program

WASHINGTON, D. C., Nov. 22.—The first concert of the Washington Symphony Orchestra was given on November 15. The audience was large and enthusiastic, and everything points to a most successful season, both artistically and financially. With Heinrich Hammer as conductor and Herman Rakemann, the conductor of last year, as concertmaster, the various numbers were performed most creditably. The program was not pretentious, but fell within the scope of the organization. The opening number was the Von Weber overture to "Oberon," after which followed "Scenes Pittoresques," by Massenet, most daintily portrayed. The two string numbers, by Grieg, "Herzwunden" and "Im Frühling," showed a beautiful body of tone, and "La Jeunesse d'Hercules," the symphonic poem of Saint-Saëns, brought forth rarely artistic work. The concert closed with the "Tannhäuser" overture. The National Capital has cause to be proud of its young orchestra.

The Flonzaley Quartet appeared at the Columbia Theater on November 18, under the direction of T. Arthur Smith. Wash-

ington has not been treated to such exquisite chamber music since the days of the Kneisel Quartet about a decade ago. It is true that the Flonzaleys were here three seasons ago, but their performance on last Friday eclipsed even that occasion. The program consisted of the following quartets: G Major (Mozart), G Minor (Debussy), and F Major (Haydn).

On Thursday last Mrs. Susanne Oldburg inaugurated her series of concerts, the artists including Josephine Mumford, pianist; Edythe Wurdeman and Edward Hines, vocalists.

W. H.

TWO PIANISTS WITH POHLIG ORCHESTRA

Hutcheson and Randolph Furnish Solo Feature of Philadelphia Program

PHILADELPHIA, Nov. 2.—The magnanimity of Carl Pohlig, conductor of the Philadelphia Orchestra, and the broadmindedness of its management are again evinced this week in the concerts at the Academy of Music on Friday afternoon and Saturday evening. Mr. Pohlig has always given ample opportunity to local and other directors to preside at his rostrum. Weingartner, Rachmaninoff, Richard Strauss, Dr. W. W. Gilchrist and Wassili Lepis have been extended the honor. This week, Henry K. Hadley, one of the youngest and best known of American composers, assumes Mr. Pohlig's place during one number on the interesting program. Mr. Hadley directs the interpretation of his own composition, his symphonic rhapsody, "The Culprit Fay." The rhapsody was heard here at Willow Grove in July, 1909, as played by Victor Herbert's Orchestra, but this week will be the first time that it will have been played by a great symphonic orchestra in Philadelphia within an auditorium which gives concert goers an opportunity to enjoy the most delicate color effects of Mr. Hadley's very interesting music.

With the exception of the concerts by the Philadelphia Orchestra and other events already chronicled in these columns, there was little of musical interest in this city last week. Ernest Hutcheson and Harold Randolph, two of America's representative pianists, who have made a specialty of ensemble work, were the interesting solo feature of Mr. Pohlig's program on Friday and Saturday. They played together in Mozart's Concerto for two pianos and orchestra, in E flat, op. 83, with cadenzas by Reinecke. Their brilliant and artistic work was heartily appreciated by full houses, and they responded to an encore with a charming waltz movement from a suite by Arensky.

A classical tone pervaded the program. Mozart was represented by his symphony, No. 551, the "Jupiter." The opening number was Bach's Suite, No. 2, B Minor, for string orchestra and flute. The obligato of the Bach suite was played by Daniel Marquarre, the new first flutist of the organization, whose interpretation was remarkably artistic and sweet, the fine phrasing marking him a veritable virtuoso with an instrument that takes the music lover back to the old days. In the usual masterly and sympathetic manner, the orchestra, guided by Mr. Pohlig, played the Bach suite and Mozart symphony in a classic manner that was all-satisfying. The program ended with the overture to Weber's "Euryanthe," given with a touch of lively modernism that was delightful and refreshing.

The Philamusian Club gave a musical this afternoon, the program being furnished by Howell S. Zulick, tenor; Dorothy Johnstone-Baesler, harpist, and Alice A. Herr, pianist.

A recital was given in Griffith Hall Friday evening before a crowded house by Isabel R. Buchanan, soprano; E. Virginia Bisler, contralto, and Frank Oglesby, tenor.

S. E. E.

Olga Samaroff Returns to America

Mme. Olga Samaroff, whose long and brilliant tour last season was interrupted in the Spring by an operation for appendicitis, and a subsequent attack of pleurisy, is again in America for a limited number of concerts, among them some of the concerts she was forced to cancel last year. Mme. Samaroff will open her season on January 6 and 7 as soloist with the Cincinnati Orchestra in Cincinnati, followed by a recital in Columbus on January 10. Then she plays with the St. Paul, Minneapolis orchestra and has recitals in Buffalo, Columbus, Detroit, Ann Arbor, Madison, Peoria, Des Moines and other cities. Mme. Samaroff returns to Europe the end of April.

MONTREAL OPERA IS ON FIRMER BASIS

Permanency Now Assured—Reciprocity Plan with Boston Company Under Way

MONTREAL, Nov. 22.—The third and fourth weeks of the Montreal opera season (which it may be stated has already reached the stage of assured continuance in 1911) have been signalized by renewed triumphs on the part of the Italian organization and by a sort of marking-time by the French section. The latter, in the temporary absence of its chief soprano, Helene Koelling, devoted its three nights of last week to a far from notable performance of "Mignon," and was crowded to one side on Tuesday of this week to enable the Italian section to revive "La Tosca," while on Thursday "Lakmé" is being sung with a visiting soprano in the shape of Lydia Lipowska, and with the Italian tenor Columbini.

On Saturday the French section will once again take its proper place with the first performance in Montreal of "Les Contes d'Hoffmann," in which Miss Koelling is singing all three of the soprano rôles of the various maidens adored by Hoffmann.

On Monday of last week the opera was visited by Their Excellencies the Governor-General and Countess Grey and suite. "La Bohème" was given in the most admirable style by Ferrabini as *Mimi*, Colombini as *Rodolfo*, Pimazzoni as *Marcello*, and Cervi in the comic roles. The work of all was of the finest quality, while Jacchia's orchestra has never done better. The unfortunate deficiency in the Italian forces which necessitated calling upon Mlle. Christine Heliene, the comedienne of the French company, for the rôle of *Musetta* resulted in an injustice to the artist and a severe distortion of the balance of the work. Earl Grey went behind the scenes after the performance and personally congratulated Mr. Jeannotte and the members of the cast and conductor.

"La Bohème" did excellent business at all three performances during the week, and will be repeated next week with Frances Alda, and with some changes in the lesser parts.

"Fedora," the Italian bill for the three nights of this week, rested for its success entirely upon the shoulders of Colombini and Ferrabini and was very well received.

The plans which are already being made for the next season are reported to involve very close relations with the Boston Opera, extending to free interchange of artists and of entire productions. Mr. Jeannotte, to whom by the way is to be credited practically the entire glory of the establishment of local opera on a permanent basis (save of course that he could not have done it without hearty co-operation from financial men such as Colonel Meighen and Colonel Grant), has already established the most friendly relations with Boston. A possible plan for next year is that Montreal will originate the French performances with a very strong French company and send them on to Boston in exchange for a selection from the Italian and German works of that establishment.

The orchestral concerts given by Signor Jacchia and the opera band on Saturday afternoons have made an enormous hit, much to the delight of all friends of good music and of C. O. Lamontagne, who is managing them. At the third concert the theater was practically full in all parts, and for the rest of the season capacity houses are assured.

FIRST MANNES CONCERT

Three Sonatas by Biber, Beethoven and Schumann Played

At the Belasco Theater, New York, on Sunday night, David Mannes and Clara Damrosch Mannes gave the first of their sonata recitals of the season to a representative and fairly large audience. The program was as follows:

Biber (1644-1704), Sonata in C Minor; Beethoven, Sonata in A Major, op. 30, No. 31; Schumann, Sonata in D Minor, op. 121.

The Beethoven number is a composition that peculiarly appealed to Mr. Mannes and he played it throughout with a fine musical intelligence and keen appreciation of its values.

The archaic beauties of the Biber sonata interested the audience and was presented by Mr. and Mrs. Mannes with great fidelity to the score and careful appreciation of nuance.

BORCHARD'S REMARKABLE PLAYING

French Pianist at Second New York Recital Astonishes by His Technical Wizardry and Dramatic Style of Interpretation

Adolphe Borchard gave his second piano recital at Mendelssohn Hall, on Tuesday afternoon, November 22. The program was as follows:

Beethoven, Sonata, op. 57 (appassionata); Brahms, Rhapsodie, op. 79, No. 2; Schumann, Romance, F-sharp Major; Mendelssohn, "Two Songs Without Words," "Hunting Song," "Spinning Song"; Mozart, Sonata, A Major, andante con variazioni, Manuettto-Alta turca; Chopin, Ballade, A-flat, Six Etudes, E Major, C-sharp Minor, G-flat, C Minor, F Major, G-flat; Debussy, a, "Jardin sans la Pluie"; Grieg, b, "Ich liebe Dich"; Liszt, c, Polonaise, F Major.

New York has perhaps never heard a pianist who eliminates personality so thoroughly as does Mr. Borchard. All that he expresses, from things the most delicate to things passionate and dramatic, is done with an imperturbability of demeanor which is never interrupted by any moment of self-forgetfulness.

As a technician, Borchard is a wizard, and as a dramatist he is something of an Eschylus, drawing in large outlines. His playing is far more dramatic than romantic, and his physical and emotional reserve power is extraordinary. He depends upon a highly controlled and remarkably well-planned interpretation, rather than upon the power of establishing moods.

He makes fine use of the different tone qualities of the different registers of the piano, balancing one against the other with excellent effect, and making his melodies sing out well from his tonal background.

He made excellent use of the pedal at Tuesday's concert, and produced some fine

orchestral roars which seemed to come quite within the legitimate scope of piano playing.

The Beethoven "Appassionata" he played with magnificent impulse, and rhythm. His rhythmic sense is very highly developed. The *andante* was less effective than the first and last movements.

Certain portions of the Brahms "Rhapsodie" were played too heavily for the best effect. Aside from works of a dramatic nature, Borchard excels in works requiring great delicacy and skill in shading. His powers in this direction were exemplified in the Mendelssohn "Spinning Song," in which he showed delicate, artistic powers of a positively startling nature. These powers were observed also in the Mozart sonata, which adapts itself well to the revelation of certain aspects of his art.

Throughout his Chopin playing he emphasized the powerful aspects of the Polish composer, and discounted the sentimental side. He more nearly approached mood quality in the E Major Etude than any other work on the program, and he gave the middle portion of this work a dramatic reading such as is seldom heard.

The Debussy sounded not sufficiently vague, and "Ich liebe Dich" was played with a colossal sweep of passion, the pianist meanwhile looking as if he might be answering an invitation to afternoon tea.

The Liszt "Polonaise" brought him liberal and enthusiastic applause, and he responded with encores.

ARTHUR FARWELL.

operatic tradition. She has the youth and beauty to make her visually alluring and a voice to give considerable colorful valuation to the score. She was well received and had a number of curtain calls. A big fascinating factor in this performance was Charles Dalmorès as *Don Jose*. Arnold Crabe appeared as *Escamillo*; Alice Zepilli sang the part of the gentle *Micaela* quite charmingly, and Marie Cavan made the small part of *Frasquita* attractive. Francesco Daddi gave interest to the small part of *El Remendado*.

Mme. Melba Scores as "Mimi"

"La Bohème" was repeated Wednesday evening with Mme. Melba in the role of *Mimi*, attracting one of the largest audiences of the season. The great singer was in excellent voice and her return to the operatic field finds her beauty of song unmarred. She does not essay action beyond the conventional call; however, in this instance she inspired all of her associates to remarkable effort in giving a performance weighty, telling and truly delightful.

Amadeo Bassi made the biggest impression he has thus far created this season, in the rôle of *Rodolfo*, giving it real picturesque and poetic flavor, reflecting credit upon his surprising power as an actor, while he sang with a fullness and freshness of tone and a beauty of phrasing that was fervid and finished. Another young giant in the cast was Mario Sammarco, the sterling baritone, who made *Marcel* marvelously magnetic. Sig. Malatesta voiced *Alcindoro* and Vittorio Arimondi was a massive, big-voiced *Colline*. The musical accompaniment of "La Bohème" took unusual valuation under the direction of Cleofonte Campanini.

"Pelléas et Mélisande" was repeated, reinforcing its subtle charm in a revealment of new beauties, on Thursday evening. Mary Garden appeared in her superb idealization of *Mélisande*; Edmond Warney as *Pelléas*; while Hector Dufranne gave splendid vocal value to the part of the dark and vengeful *Golaud*.

MME. STOFFREGEN IN NEW YORK RECITAL

An Interesting Program of Piano Compositions, Excellently Interpreted

On Saturday evening, November 19, Mme. Elfriede Stoffregen, pianist, gave a recital at Mendelssohn Hall, New York. Her program was well chosen, showing her liking for works of musical worth and not for mere pianistic feats. The program follows:

I. Prelude and Fugue in C Minor, Bach; "Six Variations," op. 34, Beethoven; "Three German Dances," Beethoven-Seiss; II. Sonata, F Minor, op. 5, Brahms; "Papillons," Schumann; "Polacca Brillante," Weber.

Her whole performance was such as to convince her audience that she fully understood and felt the music she presented.

The Bach was played with feeling and clear cut precision and was interesting throughout. Her best work was very likely done in the "Six Variations" of Beethoven which followed. Though these "Variations" are not Beethoven at his best, she played them with remarkable style and with much repose, exactly in the spirit of the composition. The Beethoven German Dances, freely adapted for concert use by Isidor Seiss, were pleasantly melodious and brought much applause.

Mme. Stoffregen is an ardent admirer of Brahms and is to be congratulated on giving the public an opportunity of hearing the F Minor Sonata, which she played with consummate artistry. There was a note of deep reverence in her playing of this sublime work, which contains all sorts of touches of feeling and beauty. The Scherzo and Intermezzo (Rückblick) were given with all the *nuances* that Brahms' idiom embodies, the Scherzo with its dazzling, bewitching rhythms, and the Intermezzo with its reposeful simplicity. In the Schumann "Papillons," one again heard an intelligent and thinking performance of a master-work. She caught the spirit of the German folk-song towards the close, where the "Grandfather's Song" enters, and made it very effective. The Weber "Polacca" was the closing number and sounded thin and empty after the Brahms and Schumann, though it was played in good style.

There was much applause at the close of the recital, and after many recalls Mme. Stoffregen added the Chopin Valse in D Flat, convincing her audience in this one little bit that she can also play Chopin, and making one regret that she had not given some Chopin in her regular program.

CHANGES PLAN FOR FESTIVAL HOUSE

[Continued from page 1]

proposed to Mr. Dippel that "Die Walküre" might be given in English, that our musical public would turn out in great numbers to hear such a performance he scouted the idea. I am convinced that the public is hungering really to understand some of the operatic masterpieces which are easily translatable and which could be given with a cast of native singers quite as imposing as any that can be gathered for the productions in foreign tongues. But this can never be accomplished until some individual, with the courage of his convictions, takes the initiative."

Mme. Nordica arrived in New York November 17, on the North German Lloyd liner *George Washington*, returning from her highly successful appearances as *Isolde* in "Tristan und Isolde" in Paris. Besides singing with the Boston and probably the Chicago Opera Companies, she has fifty engagements for concerts between January 1 and the middle of April. In May she will sing in Rome in Wagnerian opera, and will go then to Paris, to appear in "The Ring" series, and afterwards to Covent Garden, London.

She is planning also a series of Wagnerian concerts to be given in Carnegie Hall this Winter, when she will be assisted by an orchestra.

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the greatest living illustrator of "bel canto" will make an extensive concert tour through the United States and Canada, season of 1910-11.

H. E. Krehbiel, critic of the New York Tribune wrote recently:—"Mr. Bonci sang last night the rôle of *Faust* at the Metropolitan as it has not been sung for a score of years."

Knabe Piano used.

At the Piano, MR. HAROLD OSBORN SMITH
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(By special arrangement with A. Carbone, Carnegie Hall, New York)

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At the Piano, MR. HAROLD OSBORN SMITH

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(By special arrangement with A. Carbone, Carnegie Hall, New York)



Stanley T. Reiff, organist, gave a recital in the Baptist Church of the Evangel, Narberth, Pa. Works by Bach, Handel, Mendelssohn and Calkin furnished his program.

The Portland, Ore., concert of November 4 by Ellen Beach Yaw was well attended, and the coloratura work of the singer much applauded.

Frank Kasschau has been chosen a director of the Brooklyn Choral Society as the successor of T. B. Glasson, who recently resigned. He is a pupil of Dr. R. H. Woodman, an organist of Ridgewood, N. J.

Paul Tidder, pianist, of New York, gave a recital in Newark, N. J., November 15, playing selections by Chopin, Schumann, Brahms, Chabrier, Debussy and Saint-Saëns.

An organ recital was given at the Church of the Ascension, in Hinton, W. Va., on October 27, by Cornelius Estill. Works by Bach, Lemare, Dubois, Rheinberger and Stern were given.

Edoardo Celli, who has recently accepted an engagement as teacher of piano at the Institute of Musical Art, New York, will give his first recital at the Institute on Saturday, November 26, at noon.

Harriet Scholder and Helen Scholder, pianist and cellist respectively, will be heard in joint recital on Thursday evening, December 1, in Mendelssohn Hall, New York.

Wilhelm Middelschulte, organist for the Thomas Orchestra of Chicago, dedicated the new instrument installed at the First Presbyterian Church of Milwaukee, on November 16.

An interesting musical evening was given in Colorado Springs, Col., by Mr. and Mrs. Howard Brown on November 3. An excellent program comprising works by Bach, Gluck, Bruch, Schumann, Chopin, and Cadman was given.

A distinguished compliment has been paid Mildred Hill, the Louisville composer, by Mme. Jeanne Jomelli, who has included in her New York program of songs Miss Hill's setting of Jean Wright's "The Perfect Day."

The first of a series of musical soirees in Portland, Ore., was given by Frank G. Eichenlaub, violinist, and Harry E. Van Dyke, pianist, on November 6. They rendered the Beethoven Sonata, op. 12, No. 2, and the Sfogren Sonata, op. 19.

Amy Ray, contralto, was heard at a concert given by the National Society of the Daughters of the Empire State, at the Waldorf-Astoria, New York, on November 3. Miss Ray sang several songs by Hawley, Massenet, Willeby and Collins in very pleasing fashion.

In a song recital at the Wisconsin College of Music, on November 16, S. Charlotte Goebler, mezzo-soprano and member of the faculty, was heard in selections by Stange, Schubert, Schumann, Burmeister, Delbrück, Delibes, Chaminade, Bizet and Rachmaninoff.

Charlotte Herman, pianist and teacher, of Carnegie Hall, New York, and Gurli Lemborn, soprano, gave a recital of Scandinavian music at the Gardner School, Fifth Avenue, New York, on November 11. The audience included many persons prominent in music.

The first meeting of the Musical Study Club, of Louisville, Ky., resulted in an election of the following officers: Mrs. Sidney Myers, president; Mrs. Frederick Levy, secretary, and Blanch Lehman, treasurer. The subject of study for the next meeting will be: "Richard Strauss and his works."

Demetrios Dounis, a young Greek mandolin player from Athens, gave a concert in Carnegie Lyceum, New York, November 16, with the assistance of Margaret Sterling, soprano; Annie L. McCorkle, contralto, and Mrs. J. H. Irvine, pianist. He played a number of classical and popular pieces, including Sarasate's "Gypsy Airs."

George Arnold, violinist and composer, who is a pupil of Ysaye and Deru, has located in Houston, Tex., where he teaches during the season, besides doing considerable recital work. Last season Mr. Arnold was in Brussels, Belgium, where he gave recitals and where Ysaye and other artists rendered programs of his works.

A voice of pleasing quality and a good vocal method were disclosed by Mabelle MacConnell, a young singer, in her recital in the chamber music room of Carnegie Hall, New York, Sunday evening, November 20. Miss MacConnell was at her best in her rendering of Grieg's "Ein Traum" and an air from Handel's "Giulio Cesare."

George Stevens, of Chicago, who was the first regular organist of St. James's Episcopal Church of Milwaukee, in 1852, was in the latter city recently to play during the sixtieth anniversary commemoration services of the church. Mr. Stevens is eighty-four years old, but is as alert and enthusiastic as a young man.

Padgett Geraldine Watrous, of Cleveland, O., formerly with the Savage Grand Opera Company, sang the rôle of *Leonora* in "Il Trovatore" at Columbus, O., twice last week with the Sheehan Grand Opera Company. Owing to the illness of Miss Nelson, the regular soprano, Miss Watrous went on with only a few hours' notice.

Maud Grove, contralto, who was the soloist at the Philadelphia Orchestra's recent popular concert at the Academy of Music, was heard at Griffith Hall this evening. Miss Grove sang several groups of French, German and English songs. She was assisted by Thaddeus Rich, concertmeister of the Philadelphia Orchestra, and Ellis Clark Hammann, pianist.

Selections by Bach, Tschaikowsky, Bossi, Massenet and Elgar constituted the opening organ recital of the season for the Florence Harkness Memorial College for Women in Cleveland, O., given by Charles E. Clemens, organist and director of music. On November 17 Professor Clemens's recital was devoted to compositions by Handel, Widor, Hoffmann, Knider and Lacroix.

W. L. Hubbard, for a number of years the musical critic of the Chicago *Tribune*, gave a talk on "Some Easter Songs and Their Significance" at the Grand Avenue Congregational Church, Milwaukee, recently, under the auspices of the West Side Lecture Club. The lecture was illustrated by Alfred Miles Bergen, baritone, and Charles Lurvey, pianist.

Repeating their success of last season, the Flonzaley Quartet was heard in chamber music in Philadelphia recently, appearing under the auspices of the Department of Music, University Extension Society. Adolfo Betti, first violin; Alfred Ponchon, second violin; Uno Ara, viola, and Hermon Iwan d'Archambeau, cello, are members of the quartet.

Mendelssohn's "Elijah" was sung at the First Congregational Church, Port Huron, Mich., on November 10. Essie Whipple, soprano; Margaret Mulford, contralto; Clyde Nichols, tenor, and John Coulter, baritone, were the soloists. Mr. Nichols in particular acquitted himself in fine fashion. The work of the chorus under Professor N. Cawthorne was spirited.

Mae Doelling gave a piano recital a week ago Sunday in the beautiful Baldwin Hall, Chicago, that reflected credit upon this brilliant young pianist. She played the F

Minor Variations, by Haydn, Schumann's Symphonic Studies, a group of Chopin numbers, the Liszt Study in D Flat, Sapellnikoff's "Dance of Elfs," and the Weber "Movement Perpetual."

Preparations for a production of Gounod's "Faust" are under way by the Philadelphia Operatic Society, which was greatly encouraged by the patronage at its recent production of "Norma." The Brockenscene, which is said not to have been presented for about twenty-five years, will be included. There will be an enlarged chorus and a ballet of ninety-six dancers.

According to James L. O'Connor, counsel for Mme. Olive Fremstad, the \$3,000 damage suit brought against the famous prima donna by Mrs. Clara Bowen Shepard, of Milwaukee, for alleged breach of contract, has been settled and the case dropped. Mrs. Shepard receives \$1,250 from the diva, who also pays all of the costs incurred through the litigation.

Paul Althouse, the Philadelphia tenor, appeared at Manoah Church, that city, November 17; at Millville, N. J., on Thanksgiving day, and has an engagement at Reading, Pa., for the 29th. Mr. Althouse has also been engaged to sing the rôle of *Faust* with the Philadelphia Operatic Society in its January production. He is a pupil of Perley Dunn Aldrich.

The November Faculty Concert of the University of Michigan, in Ann Arbor, called out the largest audience which has been given to these functions. The particular interest in the program was fixed upon the appearance of Josephine Jennings Percy, soprano, of New York City. Mrs. Percy most favorably impressed her hearers, and Richard Percy, at the piano, proved capable and artistic.

Geraldine Farrar, Adeline Genée, the dancer; Eleone Kirmis, late of La Scala, Milan; Edmond Clément, the French tenor, and Cecil Fanning, baritone, have been engaged for a series of three musicales to be given at the Plaza, New York, in December and January. The programs will be representative of old English and old French songs, and the artists will dress in the period of the songs they sing.

Assisted by Ferne Grambling, mezzo-soprano, of Chicago, and Jacob Reuter, of Milwaukee, the Milwaukee Männerchor gave its thirty-third concert in that city recently under the leadership of Albert Kramer. Miss Grambling sang several ballads by Schubert and Schumann, with an encore song in English. Jacob Reuter played one of Vieuxtemps's concertos for the violin.

The annual concert of the Toronto College of Music, Dr. F. H. Torrington, director, took place before a large audience November 2, in Massey Hall, Toronto. Piano and vocal selections composed the program, the numbers being presented with orchestral accompaniment. Bach, Verdi, Weber, Chopin, Gounod, Liszt, Meyerbeer, Mendelssohn, Donizetti and Hiller were represented on the program.

Flora Provan, soprano, was the soloist at the meeting of the People's Institute in Cooper Union, New York, on November 13. She sang a number of songs by Boieldieu, Grant, Sans Souci, and Clough-Leighton very beautifully and was much applauded. Ella Backus-Behr played the accompaniments very sympathetically. Lambert Murphy, tenor, will be the soloist at the next meeting.

Pupils of Anna Jewell, the pianist, assisted by Rhea Massicote, soprano, and Louis Heichelheimer, mandolinist, were heard in a recital at No. 3113 Broadway, New York, on November 15. Among those who appeared were Lillian Gage, Bessie Krone, Alfreda Kramer, Helen Wicks, Isabel Turner, Gertrude Grout, and Anna Siems, each of them disclosing considerable skill and efficiency of training. The composers represented on the program were Beethoven, Donizetti, Moszkowski, MacDowell, Wagner, Chopin and others.

Organ recitals by men prominent in the profession have been arranged by C. Whitney Coombs, organist and choirmaster of St. Luke's Church, Convent Avenue and 141st Street, New York. The first was given November 16 by G. Waring Stebbins, organist of Emmanuel Baptist Church, and the others are as follows: November 23, Mark Andrews, St. Luke's Church,

Montclair; December 1 Samuel Baldwin, organist of the City College; December 6, William C. Carl, First Presbyterian Church, and on December 15 Walter C. Gale, of the Broadway Tabernacle.

Margaret Gorham, pianist, was the accompanist at a song recital given by Fay Cord, soprano, at the Hotel Plaza, New York, November 16. She has been engaged to take part in a concert to be given in Waltham, Mass., December 8, by a vocal quartet including Miss Cord and other artists who are under the management of Marc Lagen, New York, and will also play before the Fitchburg (Mass.) Woman's Club, December 16. The Helen Reynolds Trio, of which Miss Gorham is a member, will give a concert in Providence, R. I., December 5.

Two triumphs were won by the young soprano Flora Wilson when she was heard in concerts in Cedar Rapids and Ottumwa, Ia., on November 10 and 11 respectively. Miss Wilson sang pieces by Chaminade, Fontenaille, Gounod, Lehmann, Meyerbeer, Schumann, Verdi, Arne, Burns and several others. She sang the extremely difficult "Shadow Dance" of Meyerbeer with great brilliancy and flexibility, and the Lehmann songs with the tenderness of deep feeling. Her diction in three languages was perfect at every moment. She was obliged to sing "Robin Adair" as an extra.

The Louisville Music Teachers' Association has outlined the following program for the year: November, "The Orchestra," leader, Karl Schmidt; December, "Griseididis," leader, Mrs. Emily Davidson; January, "The Violin," leaders, Alinda Rudolf, Victor Rudolf and Charles Letzler; February, "Music in the Schools," leader, Lena Bourgard; March, "The Organ," leader, Frederick Cowles; April, "The Piano," leader, Miss Barbour; May, "Ecclesiastical Music and the History of the Clef," leader, Mrs. Fred. Harig; June, "French and Spanish Folk Songs," leaders, Mrs. Catherine Whipple Dobbs and Flora Marguerite Beretelle.

The Department of Music of the University of Idaho, at Moscow, Ida., has added two new members to its faculty—Margaretha von Osten, late of Berlin, as head of the vocal department, and Fay Hostetter, graduate of the New England Conservatory, as assistant teacher of piano and harmony. The university season opened with an organ recital by J. J. McClellan, organist at the Tabernacle in Salt Lake City. Miss von Osten, soprano; E. Hellier-Collens, violinist, and Professor Cogswell, pianist, gave a concert recently at Grangeville, Ida., under the auspices of the Grangeville Choral Union, of which Mrs. Resse Hattabaugh is the director, and the same soloists have appeared in several other concerts in Moscow and elsewhere through the State.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Alda, Mme.—Montreal, Nov. 28-30.
Austin, Florence—Park Ridge, N. J., Dec. 3.
Banks, Emma—Orange, N. J., Nov. 30; Newark, Dec. 3.
Benoit, André—Carnegie Hall, New York, Nov. 28; New Amsterdam Theatre, New York, Nov. 29; Lyceum Theatre, New York, Nov. 30; New Amsterdam Theatre, New York, Dec. 1; Carnegie Hall, New York, Dec. 3.
Borchard, Adolphe—Boston, Nov. 28.
Cartwright, Earl—Waltham, Mass., Dec. 1; Boston, Dec. 2.
Croston, Frank—Cochecton, O., Nov. 30; Minneapolis, Dec. 4.
De Gogorza, Emilio—Montreal, Nov. 26.
De Pasquali, Mme.—Detroit, Nov. 30.
Dubinsky, Vladimir—Plainfield, N. J., Nov. 29.
Dufault, Paul—New York, Nov. 25.
Eddy, Clarence—New York, Nov. 28; Marion, Ind., Nov. 30; Rockford, Ill., Dec. 2.
Fischer, Kurt—Boston, Nov. 29.
Fletcher, Nina—Boston, Nov. 28.
French, Myrta—New York, Nov. 30.
Goold, Edith Chapman—New York, Nov. 28; New York, Dec. 1.
Gruppe, Paulo—Hutchinson, Kan., Nov. 26; Lindsburg, Kan., Nov. 28; Emporia, Kan., Nov. 29; Atchison, Kan., Nov. 30; Washington, Dec. 1; Lawrence, Kan., Dec. 2.
Hadley, Henry—Philadelphia, Nov. 26; New York, Nov. 27; Seattle, Dec. 4 and 8.
Hamlin, Geo.—Carnegie Hall, New York, Nov. 20; Yale College, Nov. 29.
Harris, George, Jr.—Boston, Dec. 1.
Hofmann, Josef—Chicago, Nov. 27; Milwaukee, Nov. 28; St. Paul, Nov. 29; Battle Creek, Mich., Dec. 1; New York, Dec. 3.
Hudson, Caroline—Winsted, Conn., Nov. 30.
Hussey, Adah—Mount Pleasant, Mich., Nov. 26; Adrian, Mich., Nov. 27; Elgin, Ill., Nov. 28; Milwaukee, Nov. 29; Appleton, Wis., Nov. 30; Kenosha, Wis., Dec. 1; Plattsburgh, Wis., Dec. 2; Madison, Wis., Dec. 3; St. Peter, Minn., Dec. 4.
Kellerman, Marcus—Washington, Nov. 27.
Keyes, Margaret—Boston, Dec. 1.
Kneisel, Franz—Brooklyn, Dec. 1.
Listerman, Virginia—Ficksburg, Wis., Nov. 28; Greenwood, Wis., Nov. 29; Chicago, Nov. 30; Milford, Tex., Dec. 2.
Maitland, Robert—Boston, Dec. 1.
Mannes, David—Montclair, N. J., Nov. 30.
Mannes, Clara—Montclair, N. J., Nov. 30.
Mason, Daniel Gregory (Lecture Recital)—Brooklyn Academy of Music, Nov. 28.
Meibla, Mme.—Worcester, Mass., Nov. 29.
Metcalfe, Susan—Baltimore, Dec. 2.
Michelson, Henrietta—New York, Dec. 4.
Miller, Christine—McKeesport, Pa., Nov. 28; Butler, Pa., Nov. 29; Pittsburgh, Nov. 30.
Murphy, Lambert—Galesburg, Ill., Dec. 1; Yankton, S. D., Dec. 2.
Musgrove, Thomas W.—Gainesville, Ga., Nov. 26.
Mylott, Eva—Erie, Pa., Nov. 28; Dunkirk, N. Y., Nov. 29.
Oberndorfer, Max E.—Chicago, Nov. 30.
Ormond, Lilla—Keobec, Ia., Nov. 26; Columbia, Mo., Nov. 28; Baldwin, Kan., Nov. 29; Lawrence, Kan., Dec. 1; Wichita, Kan., Dec. 2.
Platt, Richard—Boston, Nov. 28.
Preston, Alice—New York, Nov. 29.
Salmon, Alva Glover—New York, Nov. 26.
Scharwenka, Xaver—New York, Nov. 26.
Scholder, Hattie—Mendelsohn Hall, New York, Dec. 1.
Schumann-Heink, Mme.—Cincinnati, Nov. 26; Boston, Nov. 29; Jersey City, Dec. 1; Plainfield, N. J., Dec. 2.
Shaw-Faulkner, Ann—Chicago, Nov. 30.
Tollefson, Carl—Brooklyn, Nov. 30.
Wells, John Barnes—Newark, Nov. 27; Mansfield, Pa., Dec. 2.
Werrenrath, Reinald—Rochester, Dec. 3.
Wilson, Flora—Asheville, N. C., Nov. 28.
Witek, Anton—Boston, Oct. 29.
Wyckoff, Eva Emma—Washington, Nov. 27.
Zeisler, Mme. Bloomfield—Chicago, Dec. 4.

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MUSICAL AMERICA

ST. LOUIS COMPOSER
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Overture Finely Played by
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ST. LOUIS, Nov. 19.—Again this week did the Symphony Orchestra score successes on Friday evening and Saturday afternoon with Mme. Sembrich as soloist. The program was delightful. Director Zach chose as his opening number the brilliant "Thanatopsis" Overture of the local composer, Ernest R. Kroeger. It was beautifully performed and brought forth a storm of applause. It is a piece with much life in it and was contrasted and made effective by the Sibelius "Symphony, No. 2," with its weird rhythms and occasional bursts of folk-songs. The other number performed by the orchestra was Svendsen's "Carnival in Paris," op. 9. Mme. Sembrich sang the aria from "The Marriage of Figaro" and a group of Schubert, Schumann and Brahms songs. She was greeted with a great burst of applause and gave a delightful encore number. It was her only appearance here this year.

The Sunday "Pop" concerts by the orchestra opened last Sunday with a crowded house. Conductor Zach presented a decidedly varied program, including several numbers heard here for the first time. His new numbers were selections from "Romeo and Juliette," and from "The Chocolate Soldier," the entre-acte music from "Rosamonde" and the "Szchenyi March."

Great interest was manifested in the opening concert of the Amphion Club last Monday evening under the direction of Ernest R. Kroeger, who replaced Alfred G. Robyn as conductor. The club adhered to its principle of engaging the most eminent soloists by presenting Frances Alda, of the Metropolitan Opera Company, and Adolphe Borchard, the French pianist. The work of the club was very effective under its new leader. Mme. Alda scored a distinct triumph in her rendition of two arias from "Madama Butterfly," responding to an encore with the Gavotte from Puccini's "Manon." She also sang a group of English, French and German songs, which were well received. Mr. Borchard's playing was most effective. He displayed splendid technic in his rendition of Three Waltzes, a Nocturne and Polonaise, by Chopin. His other number was the Rossini-Liszt "Soirées Musicales."

There were two appearances here this week of prominent artists in recital and concert work, the first being the recital of David Bispham at the Wednesday Club Auditorium on Tuesday morning last for the benefit of the Young Ladies' Mission of St. John's Church. A very appreciative audience heard Mr. Bispham give one of his typical recitals, composed of old songs, modern songs, ballads and a recitation to Music, "King Robert of Sicily." Mr. Bispham has been engaged as one of the soloists for the coming performance of the "Messiah" here.

The other appearance was that of Emilio De Gorgoza, the baritone, as soloist for the first recital of the season by the Morning Choral Club on last Wednesday morning.

ing. He was assisted by Robert Schmitz, pianist, who gave some beautiful numbers. Signor DeGorgoza has been heard here a number of times, but never to a better advantage. He was in excellent voice and his entire varied program was rendered in versatile fashion.

H. W. C.

Arranging for Biennial Convention of
Women's Musical Clubs

Mrs. Charles B. Kelsey, of Grand Rapids, Mich., president of the National Federation of Musical Clubs, came East last week to preside at the meeting of the National Board of the Federation at Freehold, N. J., on Wednesday and Thursday, November 16 and 17. This meeting was followed by a conference of the Board of Managers, with the local board over the seventh biennial convention of the federation to be held in Philadelphia next Spring. The sessions of the Biennial will be held at the rooms of the Matinée Musical Club, of Philadelphia. The Philadelphia orchestra, Carl Pohlig, conductor, has been engaged for one concert at which the prize winning compositions of the federation prize competition will be given.

Edith Miller, the Canadian contralto, was soloist of a recent Queen's Hall Orchestra concert, conducted by Henry Wood, in London.

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